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JANUARY 1, 1902.

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Standard: ". . . Was most advantageously heard in two fine gipsy songs by Dvorak."

Stage: ". . . Has an agreeable voice, and rendered with spirit Roekel's 'Hungarian Love Song,' . . . His other solo was the air, 'How many hired servants,' from Sullivan's 'Prodigal Son.'

Jewish Chronicle: "An excellent vocalist."

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"ELIJAH."—CORK MUSICAL SOCIETY.—"Mr. John Browning created a splendid impression, and sang throughout the oratorio with much skill and effect. . . . He was very warmly received, and more than once the audience desired an encore. . . . Mr. Browning is unquestionably a finished artist, and it is a genuine pleasure to listen to his work in oratorio."—Cork Constitution, November 29, 1901.

DERBY.—CONCERT AT THE DRILL HALL.—"Mr. John Browning made his first appearance in Derby. . . . He has a good presence and a fine voice, and his singing was a great success. We shall be very glad to hear Mr. Browning again."—Derby Advertiser, November 22, 1901.

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THE TIMES.

The first of two vocal recitals was given in Steinway Hall on Thursday night by Mr. Edward Iles, who has lately made great progress in his art. The voice, a sympathetic baritone of considerable power, has gained many of the qualities which make for effect; and as the singer is a finished musician, his performance of songs of different styles is always pleasant to listen to. Beethoven's "Kuss," Schumann's "Geständnis," Schubert's beautiful "Nacht und Träume," and "Der Einsame" are instances of Mr. Iles's wide knowledge of the classics, and his inclusion of songs by Max Bruch, Eugen d'Albert, Richard Strauss, and Widor, proves him an artist of broad sympathies. He was at his best in Parry's splendidly vigorous Anacreontic "Fill me, boy, as deep a draught" and Stanford's arrangement of "Eva Toolé"; and three musically songs of his own composition were also given with much success. The first is a charmingly simple and melodious ballad, "As I walked forth," and in the third, "Little soul of disdain" any intelligent singer can hardly fail to make an effect. Miss White's "Montrose's Love Song" ended the recital, and was well sung, although rather faster than usual.

DAILY TELEGRAPH.

A vocal recital was given at St. James's Hall yesterday afternoon by Mr. Edward Iles, a cultivated artist, who, electing to entertain his audience single-handed, succeeded in winning their good opinion and applause. . . . Mr. Iles was entitled to compliment upon his selection of songs and the unfailing earnestness and good taste that characterised his rendering of the various pieces.

STANDARD.

A very interesting and instructive programme was presented by Mr. Edward Iles at his recital in St. James's Hall yesterday afternoon, and it was carried out in a thoroughly artistic manner. Mr. Iles's voice is a baritone, perfectly pure in quality, and entirely under control.

GLOBE.

He sings with great taste and good expression, and is evidently a thorough artist.

DAILY EXPRESS.

The result of his culture and earnestness is very pleasing, and at his recital, yesterday afternoon, at St. James's Hall, he presented a varied and interesting programme that cannot fail to enhance his reputation.

DAILY GRAPHIC.

The song recitals given by Mr. Edward Iles are always interesting, and that which took place at St. James's Hall yesterday afternoon proved no exception to the rule. Mr. Iles is a thoroughly sound musician, and his singing is exceedingly cultivated and refined.

THE STAGE.

In intention and earnestness, Mr. Edward Iles, whose song recital on Friday last must be reckoned among the pleasant musical events, is a great artist.

MUSICAL NEWS.

A vocalist who has not taken long to achieve for himself a high reputation as a singer of taste and culture.

THE MUSICAL TIMES.

Mr. Iles has a voice of sympathetic quality, and he sings with artistic taste and feeling. The programme opened with a group of songs from which we would single out Scarlatti's "La Violette," fresh and graceful as the flower which forms the subject of the poem, and Salvator Rosa's well-known "Star Vicino," both daintily rendered.

LONDON MUSICAL COURIER.

Mr. Edward Iles, in an admirably arranged programme, displayed qualities of voice and style that entitle him to serious consideration.

COURT CIRCULAR.

It is some time since so altogether a pleasing singer as Mr. Edward Iles has made his appearance on the concert platform. His style is eminently good, and his voice beautiful.

MANCHESTER GUARDIAN.

The singer exhibited a fine baritone voice, musical intelligence, and lyrical fervour.

BIRMINGHAM POST.

Mr. Iles has a most sympathetic baritone voice, and sings charmingly.

CAMBRIDGE TIMES.

Mr. Iles has a fine baritone voice; its compass, and his control of it, being little short of marvellous.

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"The vocal contributions were of a high standard of excellence, and Mr. Henry Dobson, baritone, is entitled to much distinction for his artistic efforts."—*Birmingham Daily Gazette*, October 7, 1901.
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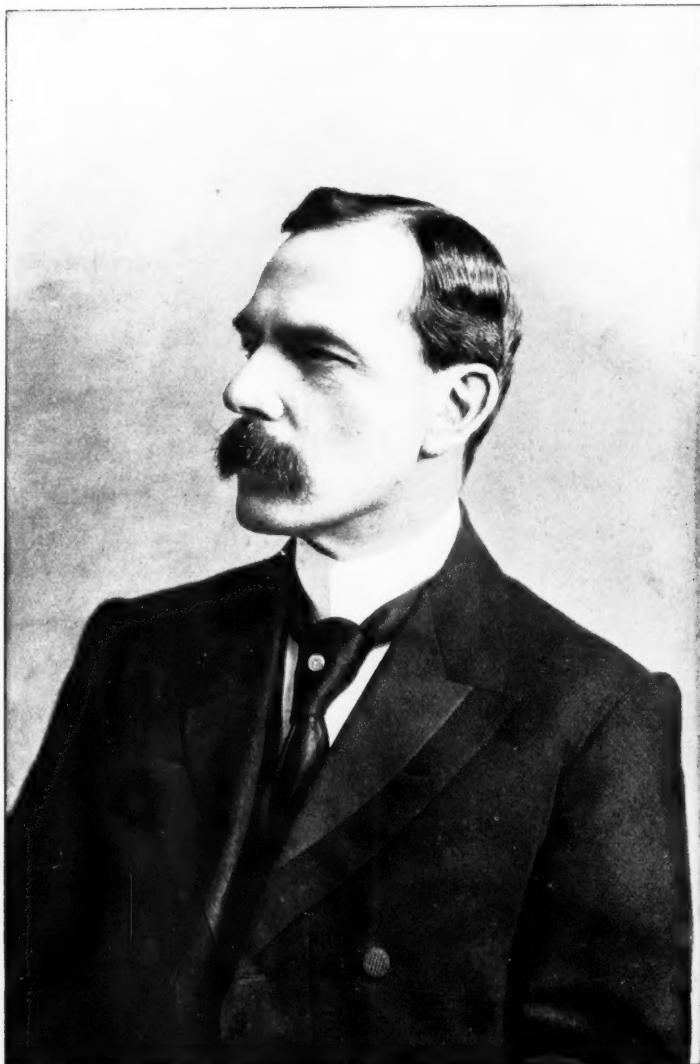
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Henry Coward

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1902.

TO OUR READERS.

The present issue of THE MUSICAL TIMES appears in new type from cover to cover. Freshness will also be a feature of its literary matter, and no pains will be spared during the present year, as in the past, to make these pages readable and of general interest.

As a means to this end, the Biographical Sketches, with their special portraits—of which nearly fifty have appeared since 1897, and which have met with so much appreciation—will be continued. Starting with Dr. Henry Coward—whose uncommon life-story follows these remarks—the living musicians to be sketched will include Dr. Steggall, Mr. Andrew Black, and Professor Horatio Parker, the distinguished American composer. ‘Down among the dead men’ has proved to be so rich and acceptable a quarry—if the term may be used—that further diggings in the same direction may reveal something fresh about Dr. Blow, Dr. Crotch, Vincent Novello, Franz Liszt, and old Sam Wesley.

The Coronation is sure to be the watch-word of the year 1902, and therefore, anticipating the national thought and feeling, we give in this our initial issue an article on the Music of Queen Victoria’s Coronation. This may be followed by others on the Masters of Musick to the Kings and Queens of England, illustrated with portraits of those gentlemen; a description of the Royal Library at Buckingham Palace and its treasures; and some chit-chat on Monarchs and Music. Other subjects that are down for consideration are: A Brief History of the Madrigal Society, compiled from its ancient records; and Mr. Taphouse (of Oxford) and his remarkable collection of old and rare books on music. In the Church and Organ Music section, something may be said on various old hymn-tunes and their composers, with reprints of the tunes as they first appeared, while ‘Dotted Crotchet’ may be induced to visit other places besides Newcastle, and record his impressions in special and illustrated articles.

It is very gratifying to find that this old-established journal—which will enter upon its fifty-ninth year in June—is so kindly received and apparently so highly appreciated. Its steadily rising circulation furnishes abundant proof of this pleasant state of affairs, and the generous references to it which appear month by month in the columns of the London and Provincial press are not only full of encouragement, but act as an incentive to increased effort. Moreover, many similar tokens of appreciation are being constantly received from our readers at home and abroad. May we quote two?—both equally

spontaneous—The first is from an earnest young conductor in America, whose excellent work we had the pleasure of commending. He writes:—

I appreciate more deeply than I can tell your assistance to me in giving place to the eloquent tribute to our undertaking, attended with well-nigh insuperable difficulties. By your hearty words you have very greatly encouraged us all. The article was copied by our local newspaper, and has been widely read.

The second is from a veteran reader of nearly four-score years, residing in the old country, and a man of mark in his city and the regions round about it:—

THE MUSICAL TIMES is an old, old acquaintance, for I, with my comrades—working engravers and lithographers—began taking it in the forties. The first number we ever saw contained, I remember well, ‘Here’s a health unto his Majesty’—and that is more than half-a-century ago! Many a pleasant, instructive hour did we devote to your admirable publication. Long may it prosper!

Thanks, sincere and appreciative, are tendered to those kind friends who are ever ready and willing to lend their valuable manuscripts and portraits for reproduction, &c., or to hunt up information here and there for the benefit of their fellow readers; to our excellent Own Correspondents, and other contributors in various places at home and abroad for their valued help.

In conclusion, the Editor ventures to anticipate, on this New Year’s Day, a certain expression of kindly feeling by most heartily and warmly saying to one and all—

THE SAME TO YOU!

HENRY COWARD, Mus. Doc., OXON.

That which we are, we are,

. . . strong in will

To strive, to seek, to find, and not to yield.

These words of Tennyson’s apply with peculiar aptness to the self-made man of noble aims. He is often misunderstood and even regarded with suspicion, if not jealousy, by certain sections of the community in which he lives, and moves, and has his being, especially if he be of lowly origin and hold a public position. A touch of originality in character and methods may brand him with the mark of eccentricity. But, as John Stuart Mill says: ‘Eccentricity has always abounded when and where strength of character has abounded; and the amount of eccentricity in a society has generally been proportional to the amount of genius, mental vigour, and moral courage which it contained.’ Eccentricity or no eccentricity—honesty of intention, firmness of purpose, and steadiness of conduct will surely prevail; and the fortunate possessor of this combined character-force—plus a dash of eccentricity (so called)—is one who must rise superior to all obstacles that beset his pathway in life. He will be honoured for all he has done and is doing in making the world better by his work, his influence, and his unswerving devotion

to duty. Such an one—esteemed by all who really know him, especially by the people of Sheffield—forms the subject of this Biographical Sketch.

Henry Coward was born at the Shakespeare Hotel, Williamson Square, Liverpool, November 26, 1849. His father, originally a Sheffield grinder, was the landlord of that hostelry—a good singer and a fine banjo player. The child was cradled in music—of a kind. In a concert-room attached to 'the house' music was a nightly feature, one of the players being Charles Blamphain, the harpist. This was not exactly the atmosphere, either morally or physically, for a child of tender years, but the death of his father completely changed the environment of Henry Coward's boyhood. The family removed to Sheffield, and Henry was looked after by an uncle, a good sturdy Yorkshireman and a cutler by trade. The boy finished his education (such as it was) at the age of eight—he had not had six months' consecutive schooling—and as a child of nine was put to the staple trade of Sheffield, the manufacture of cutlery. He served an apprenticeship for twelve years with his uncle at the works of Mr. George Wolstenholme, and ultimately became one of the best workmen in the trade. He spent six months as an improver in the workshop of Mr. W. H. Wragg, a specialist in the best line of cutlery. Throughout his artisan career, Coward was never out of work for a single day. He took many prizes as the result of his skilful craftsmanship, and for the last knives he made he received the sum of £3 per dozen—'a big price.'

'HE USED HIS HEAD.'

Sheffield, to the mere passer by, is a place of smoke. But as if to counteract its griminess, a characteristic of Sheffield 'shops' (workshops) is for their walls to be covered with pictures cut out of the *Illustrated London News* and similar periodicals. Some representations of old castles that had been dismantled by Cromwell attracted young Coward's fancy. 'How was it that Cromwell could do all this?' he asked a senior fellow-workman. 'He used his 'ead; it's those who use their 'ead that make their way in the world.' This made a very strong impression on the lad—'He used his 'ead': 'Why should I not use my head?' meditated the boy.

He did. A boy who has finished his education at the age of eight is not very fully equipped for scholarship, but Coward's dauntless perseverance manifested itself in those early years. He taught himself to spell by reading the advertisement placards in the streets on his way to work, and learned shorthand during similar peregrinations. The same strenuous perseverance showed itself at the laying of the foundation-stone of the Albert Hall, Sheffield, by the Duke of Norfolk. Young Coward climbed one of the wooden hoardings in order to see what was going on inside. A friend said, 'come down, here comes

the bobby.' He did come down—but he descended on the other side of the barricade! Little could he have thought that in years to come he would receive in the erected building the ovations he has so frequently had to acknowledge.

The boy became a marked 'hand' in the workshop. Here is an incident of those cutlery days related by his valued friend of forty years' standing, the Rev. W. Robinson, now residing at Salem, Southern India:—

If Dr. Coward is anything, he is a character, and no one can be in his presence five minutes without finding it out. In a large factory containing a thousand men, this individuality asserted itself, and the boy became affectionately known as 'Bumpy,' from the circumstance of his having read and mastered Fowler's 'Handbook of Phrenology.' Nothing would do but he must feel the bumps of all the men who would submit to his manipulation, and there were seers who prophesied a great future for him as a phrenological lecturer. In time, however, music asserted her rightful place, and phrenology was relegated to the limbo of extinct superstitions.

VOLINIST AND VOCALIST.

It was formerly the custom in many good English homes to associate music with the devil; music and business could not be understood to run very well together, and thus the art came to be regarded as a handicap in the journey of life. 'Well, my boy, what is your pleasure?' asked Mr. George Wolstenholme, Coward's employer. 'Music's my pleasure, sir.' 'Music; you may as well go to the *devil* as learn music,' was the discouraging response. Nothing daunted, however, young Coward, by hook or by crook, would be in evidence in the 'top keck' of the old Theatre Royal when an opera company visited the town. He learned all the operas then in vogue. His memory for operatic melodies was phenomenal, and in this way seed was sown for future harvests. He was fortunate at the formative period of his life to come under good influence at the Sunday School attached to Queen Street Chapel. His Sunday School teacher, Mr. John Pease, an excellent musician, had formerly been first fiddle in some of the great theatres in the provinces. A man of magnetic personality, Mr. Pease attracted the boy to him and gained his affection; moreover, he gave him lessons in violin playing—the only tuition in music Coward has ever received. He became fiddle mad, and practised morning, noon, and night. The youth sang in the chapel choir, and there are members who can recall the marvellous power and beauty of his voice. 'I have only heard one other boy's voice that surpassed it,' says an old friend. He joined a Tonic Sol-fa class, but soon became a teacher himself. An interesting side-light on this achievement is furnished by his friend, Mr. Robinson, who must again be quoted:—

The Tonic Sol-fa College certificates were passed one by one. After the Intermediate had been gained, the youth started teaching in the dungeon-like room underneath Queen Street Chapel. It was here I became one of

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his first pupils, and held the first Intermediate Certificate that he granted to an examinee. His method of teaching was of the lightning order, and there was always a considerable stock of dynamite on hand. The amount of modulator work we did was awful, and would have killed anyone less enthusiastic than teacher and scholars were. The way we schah-lahed up and down that modulator, worked at time exercises, listened to mental effects, got pulled up in the middle of an exercise, and were da-capo-ed back to the start are memories that haunt one still. There was no mistake about the thoroughness of this drill. In a winter or two it told, and we were ambitious enough to give a concert. Locke's music to 'Macbeth' and Root's 'Pilgrim Fathers,' with certain selected songs, was the limit of our ambition. Looking back, I am amazed at the sublime cheek we had in those days. Most of us were prentice lads—Coward certainly was—and here we proposed running a concert, and to be its guarantors. Picture it, think of it! Our conductor was eighteen years old, and the others, some were over, some under that age. The concert came off. We had a lovely prima donna in pea-green silk, and a kindly contralto gave us her services.

The success of this concert led to higher flights with a performance of Romberg's 'Lay of the Bell,' but this resulted in a loss of £25, which Coward bore with complacency, and when the amount of the deficiency was paid off, after his apprenticeship, he enthusiastically went in for other ventures. A notice of this 'Lay of the Bell' achievement found its way into the columns of THE MUSICAL TIMES thirty years ago, under the heading Sheffield, in these words:—

On the 6th ult. [November, 1871] the Queen Street Harmonic Choir gave a performance in the Music Hall, Surrey Street, before a large audience. The choir, although the youngest in the town, has, under the able direction of Mr. H. Coward, attained considerable proficiency. Romberg's Cantata 'The Lay of the Bell,' which formed the first part of the programme, was exceedingly well performed, the principal parts being most effectively given by Miss Twigg, Mr. A. Kenningham, and Mr. J. H. Sutcliffe. The band was led by Mr. C. Stokes, Mr. Moxey presided at the pianoforte, and Mr. Coward was the conductor. (THE MUSICAL TIMES, December, 1871.)

HARD LINES AND POETRY.

He had an absolute passion for reading, but his musical and bookish studies received little encouragement at home. It used to irritate his people to see him incessantly poring over books, and out of his scanty pocket money he had to buy the candles which were a necessary aid to his secret studies in his tiny bedroom. Unfavourable environment was his difficulty. He had early grasped the fact that art is a hard mistress, and that it is only by long and arduous application that anything above mediocrity can be attained; but those around him could not understand his early risings and late nights. They were proud enough of it in a way, but they thought it sheer waste of time. As a youth he was immensely fond of nature, and took the greatest delight in the manifold beauties of the lovely country that encircles the smoke-clouded city of Sheffield.

Poetry, too, fascinated him, especially Milton, whom he loved chiefly for the sublimity of thought expressed in his lines. The minor poets—Swaine, Gerald Massey—also attracted him, and, *mirabile dictu*, he became a minor poet himself! 'I wrote lots of poems of various lengths,' he says, 'but on the advice of an older and experienced friend who said that "poetry doesn't pay," I burnt them all.'

SCHOOLMASTERING.

Fourteen years cover the period of Dr. Coward's cutlery, or business life. At the age of twenty-two he decided to leave the bench and start on a scholastic career—in other words, like Cromwell, to 'use his head.' The joy of teaching—teaching for its own sake—decided him to take this step. He was not qualified, but that did not matter; he had made up his mind to become efficient, and he did. Pounds, shillings and pence were of no consideration. He was earning good wages at the bench, and upon leaving the workshops he knew it would take him ten years 'to be equal in money.' 'Learn to labour and to wait' was his twin-motto with 'Fools and children are in a hurry.' His first scholastic appointment was as a pupil-teacher (aged 22) at Zion Attercliffe school, a suburb of Sheffield, at a salary of £20 a year. The head-master was easy going, and Coward soon became 'practically head-master.' His school work was so good and thorough that it attracted Mr. Barrington Ward, one of H.M. Inspectors, who recommended the young man to a mastership of a school at Tinsley. This promotion from the workshop to a head mastership in twelve months was certainly rapid. At Tinsley he remained four months, one of his pupils being Wainwright, the cricketer. Then he held a similar post at Greasborough at a salary of £120 a year, and remained there three years.

A SCIENCE STUDENT.

During these early years of his scholastic period, Coward unweariedly qualified himself for his duties. For five years he only allowed himself five hours for sleep out of the twenty-four. He read incessantly. Science fascinated him. Electricity, magnetism, sound, heat, physiography, physiology, geology, and the rest of the ologies, he simply devoured. He entered examinations just for the fun of the thing. A batch of certificates from Cambridge proves that he was by no means a smarterer in his knowledge pursuits, and a science scholarship at South Kensington (of which he did not avail himself) is a further testimony to his thoroughness and abilities. Picking up, picking up incessantly, entered into his very life blood; and if it serve no other purpose, this sketch of so remarkable a career may furnish a stimulus to young fellows who are taking things easily—merely floating with the tide, regardless of the life-preserver of self-help.

To be appointed head-master of a Board School in Sheffield came as a well-merited promotion to Henry Coward. In this capacity he rendered excellent service, and his teaching powers had fine scope for development. Four years later he occupied a similar position at the Free Writing School, where he had only sixty scholars, £250 a year, and no inspection! This post he held for ten years. As the Charity Commissioners did not consider this home of learning—which formed part of the Grammar School—to be necessary, it was closed, and the head-master (Mr. Coward) received £100 as a solatium. At the age of thirty-nine, after seventeen years' schoolmastering, he made up his mind to leave the scholastic profession, and to 'go into music.'

HIS WORK IN THE SCHOOLS.

Before dwelling upon his professional music career—his 'third period,' if the Beethoven reference may be permitted, and there is a good deal of the 'unbuttoned' in Dr. Coward's nature and methods—allusion must be made to his experiences as an amateur devotee of the art. For fifteen years he was teaching classes and conducting choirs five nights per week without fee or reward. With a few exceptions, he did not receive a penny for all this laborious and valuable musical work, nor did he accept any remuneration till he had obtained his degree of Bachelor of Music at Oxford. Always fond of children, one of his first important successes as a conductor was achieved when the school teachers of Sheffield asked him to conduct a big choral concert for them, at which the bairns of the various schools were to be the performers. For the last twenty-five years he has conducted an annual demonstration by a huge choir of Sunday School children—an event moving and thrilling, such as we do not know in London. The words of a friend, Mr. W. W. Chisholm, may be quoted in this connection:—

Sheffield prides itself upon its great gathering of Sunday School children on Whit Monday. On that occasion, in the natural amphitheatre furnished by Norfolk Park, some forty to fifty thousand children and teachers sing special hymns. Dr. Coward has been the conductor of this feature of Yorkshire religious life for twenty-five years. In addition to simple hymns—with their overwhelmingly thrilling strains—the Hallelujah Chorus from 'The Messiah,' and the Gloria from Mozart's Twelfth Mass have been sung by these thousands of young Yorkshire choristers, whose parents and friends assemble in their tens of thousands.

An interesting side-light on his school music work is kindly furnished by Mr. Thomas Abbott, Inspector of Church and Voluntary Schools in Sheffield, who writes:—

As long ago as the year 1884, the Committee of the Church Day School Association felt the need of a better musical training of both teachers and scholars. They thought the best way of providing for this need was to engage Mr. Henry Coward to give a Course of Lessons to Head and Assistant Teachers in 'The Art of Teaching

Singing' in Public Elementary Schools. His classes, held in The Church Institute, were attended by nearly 300 teachers. He so roused their enthusiasm that the Tonic Sol-fa system, which up to then had been taught in but eight departments of Sheffield Church Schools, was at once adopted in many other schools, and in a short time in every department within the Borough.

Another consequence followed. Dr. Coward was engaged to give a Series of 'Model Lessons' in Singing to Mixed classes of scholars in Duchess Road Board School before most of the Head Teachers of the town. So effective were these, that the Singing of most of the Sheffield Schools—Voluntary and Board—has been remarkably good; so that it has not been found necessary to employ in either Board or Voluntary Schools special Teachers or Inspectors of Singing.

My next experience of Dr. Coward's influence upon school singing was in connection with the Children's Demonstrations at the Albert Hall. These have always proved most popular and stimulating, leading to the institution of a yearly competition in singing amongst the schools of the town for the honour of holding a beautiful silk banner, presented by Mr. Skelton Cole, former Chairman of the School Board.

I must not forget to mention the spirit aroused amongst such of our teachers as had the honour and pleasure of being amongst the chorus of Sheffield's first Musical Festival. From personal experience and contact with several of the members of that chorus, I can testify to the vivifying results of being there trained. The teachers try to emulate Dr. Coward's methods of producing such enthusiastic devotion to the pleasures of music. That is reflected throughout our schools.

It is impossible to estimate the influence—social, moral, and educational, as well as musical—that Henry Coward has exercised in Sheffield in what may be called his crusade of song. But this is not all. A medical man said to him: 'Do you know, Dr. Coward, what good you have done to the health of the city? It is simply incalculable!'

VARIED ACTIVITIES.

From the year 1878, and for a period of twenty-seven years—till quite recently, in fact—he conducted the Sheffield Amateur Instrumental Society, a body of orchestral players which has done admirable work. The Sheffield Musical Union, also conducted by him, is a development of the Tonic Sol-fa Association, an organization which brought Dr. Coward more than local fame by carrying off a prize at a Crystal Palace competition. He was ambitious to become a composer. For ten years he worked quietly on along this road beloved by musicians not a few. But only as a wayfarer—gathering material by methods of analysis, observation, and so on, as, with the exception of some hymn-tunes, the composition field was allowed to lie fallow. This seed-time resulted in the fruition of *Magna Charta*, his first important work, which was heard at Sheffield in February, 1882. To this succeeded, in 1885, *Victoria and Her reign*.

GETTING ON BY DEGREES.

All this was preparatory to taking the degree of Bachelor in Music at the University of Oxford. He still worked on, reading music mentally, and pursuing his contrapuntal and

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other theoretical studies quite unaided. Self-help and a rigid discipline of mind stood him in good stead during this preparatory period. He never took a holiday till he was forty! But he had first to matriculate before he could go up for his degree examination at Oxford. At that time the conditions were more stringent than at present, as he had to pass the literary test in four subjects. But in eighteen months he had taken his degree. He was examined (in 1889) by three successive Professors of Music at the University—Sir Frederick Ouseley, Sir John Stainer, and Sir Hubert Parry. An incident of the *viva voce* part of the examination was a question on 'pedal points.' 'They are sometimes very long,' replied the Sheffield candidate, 'as in a recent composition'—the said work being 'Judith,' composed by one of his interrogators, Sir Hubert Parry, and just then published. He got through the examination so well, and received the news of his fate so long before the other candidates, that the late Mr. George Parker, clerk of the schools, greeted him with the words: 'You lucky devil.'

Five years later, under the Professorship of the late Sir John Stainer, the subject of this sketch obtained the degree of Doctor of Music. This was the first time that a Sheffield musician had taken the degree, and it is no wonder that the people of the city he had served so well presented him, at the hands of the Mayor, with the robes appertaining to the doctor's degree, the cost of which had been raised by public subscription. It may be convenient here to complete the list of Dr. Coward's compositions. These include 'The Story of Bethany,' exercise for the degree of Mus. Bac. (1891); 'The King's Error,' exercise for the degree of Mus. Doc. (Crystal Palace Tonic Sol-fa Festival, 1894); 'Heroes of Faith' (Sheffield, 1895); 'Tubal Cain,' choral ballad for chorus and orchestra (Sheffield Musical Union, 1899); 'The Fairy Mirror,' for ladies' voices, with tableaux vivants; in addition to songs, anthems, school songs, hymn-tunes, glees, Sunday School pieces, &c. He has edited two hymnals for the Primitive Methodist denomination, to which he contributed many tunes. One of his many popular tunes is a setting of the words 'Jesu, high and holy,' which, in leaflet form, has reached a sale of over a million copies. For the Sheffield Musical Festival, to be held in October next, he is composing a cantata, entitled 'Gareth.'

A HARD WORKER.

Dr. Coward is in every sense a busy man; in fact it is quite astonishing how he is able to discharge his multifarious duties. He is conductor of the Sheffield Musical Union; Chorus-master of the Sheffield Musical Festival (a world-famed body of 300 splendid voices); conductor of the Sheffield Orchestra, formed of professional players resident in the city; conductor of the St. Cecilia Society, Barnsley; and conductor of the Huddersfield

Festival Choral Society. The last named is his latest appointment, and, well as the good singers of Huddersfield think they know The Messiah, they have had to attend no fewer than seven rehearsals of Handel's familiar work under Dr. Coward for the preparation of the recent Christmas performance. Not only have those old Messiahites gladly accepted his readings, but groups of singers have been seen in the streets discussing them, copies in hand, under the lamp-posts! Dr. Coward is teacher at the Sheffield Training College for school teachers; the Royal Grammar School (100 boys); the Sheffield High School (300 girls). He is lecturer on music at University College, Sheffield, and he has given many popular lectures on the art in various parts of Yorkshire. He has adjudicated at many musical competitions, and is engaged to act in that capacity at the Royal National Eisteddfod, to be held at Bangor in the autumn. For a period of fifteen years (till 1898) he held the appointment of musical critic of the *Sheffield Independent*.

QUEENLY RECOGNITION.

One important event—if not the *most* important—of his life was the memorable visit of Queen Victoria to Sheffield, on May 21, 1897, in her Diamond Jubilee year. On that never-to-be-forgotten occasion, Dr. Coward conducted upwards of 50,000 children in Norfolk Park. The great heart of our late revered Queen was thrilled as she listened to those sweet songs from her loyal and loving little subjects, and it is no wonder that she gave vent to her heart-stirrings in tears of emotional joy. It was the just due of the skilful conductor of that huge choir that he should have had the honour of being presented (by the Duke of Norfolk, Earl Marshal) to Her Majesty, who expressed her deep gratification at the unique singing to which she had listened. Dr. W. G. McNaught, who was present on that auspicious occasion, has recorded his impressions in the *School Music Review*, June, 1897, in these words:

In order that the conductor, Dr. Henry Coward, should not turn his back upon Her Majesty during the time the children were singing, and, of course, all facing the Queen, it was necessary for him to conduct from a high platform constructed in a corner of the area in which the children were assembled. The view from this standpoint was most impressive, but I confess that I judged it impossible from this distance for a conductor to control such a vast choir. I indulged in interesting calculations as to the velocity of light and the comparative slowness of sound, and assured myself that there was no hope of success. But the result, happily, upset my calculations. When Dr. Coward mounted the stand and a placard invited the children to attend, and buglers sounded warning notes, the critical moment had arrived. Dr. Coward used an immense baton, at the end of which there was a white flag. It was astonishing to witness how the conductor's firm, decided beat controlled and kept together the vast choir.

The Queen was obviously much moved and gratified by the demonstration, and, subsequently, Her Majesty sent a message to the Duke of Norfolk, in which she says: 'I wish also to say how much I admired the

children's singing and the admirable way in which everything was arranged.' Thus ended a notable undertaking. It will be with no little satisfaction that Dr. Coward, the school officials, and others will look back to the results of their anxious and arduous labours, and the children will pass the story on to the next generation.

The hold which Dr. Coward has upon the good will of the people of Sheffield is shown in the following incident, contributed by one who is well qualified to speak:—

A few months ago it seemed possible that Dr. Coward would accept the advice of some of his London friends and become a candidate for a Colonial professorship of music, which it was known was practically at his refusal. Directly the news became known, ninety per cent. of musical Sheffield were in a state of great excitement, the tension of which was not relieved until it became known that the possibility of the doctor's leaving the chief scene of his many activities was passed.

THE SHEFFIELD FESTIVAL CHORUS.

The fame of Dr. Coward as one of the greatest chorus-masters of the present day dates from the first Sheffield Festival of 1896. The special correspondent of THE MUSICAL TIMES, in his report of that music-making, said:—

A Committee with money can easily obtain a good orchestra and solo vocalists, but a chorus is another matter. It must be, in the main, a local product, and if the locality cannot produce it, neither can it have a Festival . . . The members [of the chorus] had been trained to the strict observance of every *nuance*; to proper and simultaneous utterance of words, with due regard to emphasis and expression, and to the attainment, when necessary, of dramatic effect. All this came out in 'Elijah' and 'The Golden Legend,' to the delight, and, in some measure, to the astonishment of at least one listener, who had not looked for anything so perfect at a

first Festival. No wonder that the audience applauded the chorus as much as they did the principal singers, or that they said amongst themselves that veteran organizations elsewhere would have to look to their laurels.

If the attainment of 1896 was good, the achievements of the chorus in 1899 reached the highest water-mark of excellence. The special correspondent of this journal in the latter year waxed no less enthusiastic than the writer of the earlier notice. The methods of Dr. Coward were duly set forth in these columns for November, 1899, and full tribute was paid to his genius for choir training. Only those who were fortunate enough to be present at that memorable Festival can form any idea of the moving power of the perfectly rendered choruses.

HOW THE FESTIVAL CHOIR IS SELECTED.

And now another Sheffield Festival will soon be here—to be held on October 1, 2, and 3 of the present year. In this connection it may not be without interest to give some particulars in regard to the method pursued in forming the chorus, which is chosen afresh for each Festival. No fewer than 650 singers were examined for the 350 places. This operation, which lasted eight weeks, was conducted by a committee seated behind a screen, to whom each candidate was known only by a number. We give specimens of the tests. The first, 'composed' by Dr. Coward at the request of the chorus sub-committee and approved by them, was sent to each applicant for admission to the choir, most of whom learnt it 'off by heart.' The tests for contraltos and basses were practically the same, but in other keys. Those for tune and time were set by Dr. McNaught:—

VOICE TEST.

The chord C will be given, when each Candidate will sing (unaccompanied) the following exercise at the rate of about $M=76$ (crotchet):—

SOPRANO AND TENOR.

TUNE TEST.

The test may be sung from either notation to the sol-fa syllables, or to any vowel sound.

TIME TEST.

The services of the Festival chorus are practically voluntary: an honorarium of twenty-five shillings to each lady, and one pound to each gentleman singer, has to cover the cost of all travelling expenses, refreshments, and the necessary music. When the number of

rehearsals is taken into account, it will be plainly seen that to sing in the Festival choir is a labour of love. On the last occasion one enthusiastic member of the chorus travelled no less a distance than 1,500 miles to and from the rehearsals! Each singer receives two tickets

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for the admission of friends to the final rehearsals. It may not be without interest to mention that, of the 300 singers in the Festival chorus, no fewer than 80 have been or are pupils of Dr. Coward, and of these 31 are at present studying under him; moreover, 137 are members of his own choir—the Sheffield Musical Union, though, as we have already stated, he has no influence in getting his friends into the ranks of the chosen few—each member has to pass a most searching examination.

The Sheffield Musical Festival, of 1902, is to be conducted by Mr. Henry J. Wood; but, as on the two previous occasions, the glory of the chorus will, undoubtedly, again be revealed, and will be as a halo round the head of the master chorus-master. It would be a gracious act on the part of the powers-that-be to allow Dr. Coward to conduct one or more of the large choral works in the programme. There is a good precedent for such a course in the Birmingham Festival of 1891, when Dr. Richter handed the baton to the chorus-master (Mr. W. C. Stockley), for the performance of the 'Messiah.' Such a concession would be generally appreciated, not only by Dr. Coward's fellow citizens, but by those—and there will be many—who will come from afar.

PERSONALITY.

The personality of Dr. Coward is one that cannot be adequately described in cold print. Warm-hearted, unconventional, impetuous, he is a born leader of men. His exuberant enthusiasm is in danger of being used against him; but no one can come in touch with him without being greatly struck by the force of his character and his unbounded energy. The marked stratum of perseverance in his rugged nature has amply showed itself in the course of this narrative. His methods as a chorus-master, though decidedly unconventional, are strongly impregnated with common sense; and then, as he says, 'the public care little about methods, they judge by results.' True, and the results of that Sheffield Musical Festival of 1899 were a triumph for him and his devoted chorus singers. He holds that 'loud singing, without evident control of the tone, degenerates into mere shouting; but loud, louder, even loudest singing, if under the control of the performer, is simply a rich *fortissimo*, and moreover a legitimate artistic effect.' This is a specimen of his aphorisms. His readings are always accepted by the composers of the works he so conscientiously and thoroughly prepares, and abundant testimony to his wonderful preparation achievements has been borne by Sir Hubert Parry, Dr. Edward Elgar, and Mr. Coleridge-Taylor.

His versatility of illustration may be regarded as a matter of course. He is seldom at a loss, and at times uses the quaintest illustrations; but they are so spontaneous that they never 'jar.'

Here is an illustration of how he works up a climax. He wished to make the choir realize that a certain imitative passage in the *Messiah* should be cumulative in effect. He quietly sang the alto notes to the syllable 'tum-tum'; then the soprano notes, but to a broader vowel; the bass to 'tom-tom'; and finally the tenor notes to the word 'Thomas.' The choir, by quick analogy, realized that it was an indication of how he wished the tenors to add the top-stone of effect to the passage; they all had a hearty laugh, and rendered the passage to the satisfaction of their genial conductor. He is always in a state of 'unprepared preparedness.' When a member of the Committee for the approaching Festival said to him: 'Well, Dr. Coward, you have plenty of work to do; what do you intend to start with?' 'Help, Lord!' was the ready and reverent reply.

A TEMPERAMENTAL MUSICIAN.

The note-correctness of his performances is proverbial, yet he seldom stops his players or singers for a slip at rehearsals. He looks to the performer, and if he sees that he is conscious of his error, nothing more is said. But for developing a point in expression, where the question of evolving the mentality of the band or chorus is concerned, he will repeat a passage many times. For instance, he went over the last nine bars of the Amen chorus fourteen times, patterning between every repetition the manner in which he wanted each part to be sung, so as to bring out the crowning climax to the whole oratorio. The same with the word 'become' in the 'Hallelujah,' while in 'Surely,' the work involved in exemplifying how to sing the suspended discords, in such a way as to get the effect which four skilled performers in a string-quartet would produce, was very exhaustive and exhausting; and it needed great skill to prevent the singers and players from becoming impatient and restive. He holds the opinion that temperament is the slowest thing to be developed in all music. And here it may be observed that Dr. Coward is, above all things, a temperamental and emotional musician. Would that there were more such!

Finally: no better words could form the conclusion of this biographical sketch of a very remarkable man than those of his life-long friend, Mr. Robinson, who writes:—

'If I were asked to account for Dr. Coward's success in his art I should attribute it to two things—hard work and directness of aim. He knows what he wants, and takes the shortest cut to attain his end. But let no one think his short cuts mean slackness in the matter of work. Careful attention to detail and absolute thoroughness in mastering this has marked him all along the line he has travelled. Sheffield owes him a debt which will never be paid, but then he has his consolation in the fact that he has never sought worldly honour, but has set the music of his life to a very simple key-note—plain living and high thinking.'

A PICTORIAL LIBEL.

There is a well-recognised tendency by which people incline to explain phenomena they cannot understand by any but the most direct and natural explanation. When Paganini burst upon an astonished world with his marvellous powers, so far in advance of anything that had been experienced before him, his technique was not generally accepted as simply the result of genius and industry applied to the development of the art of violin playing, but was in some credulous quarters ascribed to uncanny influences. According to one story, a visitation similar to that which inspired Tartini with his 'Trillo del Diavolo' had endowed Paganini with super-human powers, while a comparatively matter-of-fact solution of the mystery was afforded by the explanation that he had perfected his technique during a long period of imprisonment, which he suffered for murdering his wife, or some equally revolting crime. Probably Paganini, who seems to have hoarded money for the sake of squandering it, did not discourage tales which, however untrue and discreditable to him as a man, gave him a lurid attractiveness that helped to swell his gains. At the same time it is true that, provoked by the persistence of the slander, which followed him on his first visit to Paris, he wrote a long letter to Fétis, editor of the *Musical Review*, to show that the only foundation for the story was that another Italian violinist, whose name also ended in "i," had suffered imprisonment as the accomplice of some murderous ruffians in Milan. He ended his letter by expressing a hope that, if not before, at least after his death, the calumny would cease.

That even this modest hope was not to be fulfilled is shown by a song-book which was published about 1840, the year of Paganini's death. The title of the book is—

Bingley's Select Vocalist, containing Songs, Glees, Duets, &c., by Eminent Composers, the Music and Pictorial Illustrations engraved by J. Bingley from drawings by A. Ashley. London: J. Bingley.

On page 117 of the first volume is a song by R. Glindon, entitled 'The Demon Musician.' The tune is virtually the same as that of the well-known old Somersetshire ballad, 'Richard (or Herchard) of Taunton Dean,' which has been incorporated in several recent collections of traditional ballads.

The seven verses of the song begin with an allusion which is obviously suggested by the Paganini stories, and then the song proceeds to illustrate the 'demon musician's' powers as a sort of modern Orpheus and Pied Piper rolled into one. But, if there were any doubt as to the object of this light-hearted lampoon, it is removed by the accompanying steel engraving, in which Paganini's well-known features are caricatured, and his trick of cutting off three strings *cordon publico*, and then playing on the fourth alone, is depicted.

The third and following verses are interrupted by musical phrases, presumably played on the violin by the singer, and intended to add point to the lines. 'Merrily danced the Quaker's Wife,' 'St. Patrick's Day,' and 'We won't go home till morning' are thus introduced, and their appropriateness to the situation will be easily recognized in the reprint of the Song on the opposite page.

H. T.



THE DEMON MUSICIAN.

BY MR. R. GLINDON.

Con spirito.
Sym.

f

Voce.

For some Sin-is-ter act in a

pri-sion did dwell, a fid-dling fiend as old his - to - ries tell, and he bought of old scratch a fid-dle they say, and aug-
mented his life for-ty years and a day. Thro' his Semibrieve, Minum, his Crotchet and Quaver, bow a-way, scrape away fid-dle de de.

2.

The fiddler's fingers being bony and long,
The crotches and quavers got quickly among.
From his fiddle at length he produced such a tone,
People's cash left their pockets, to chink in his own.
With his Semibrieve, &c.

3.

From a wedding returning, a party he spied,
His bow to his fiddle he quickly applied,
When the place of affection by rage was supplied;

ff Presto.

And the bridegroom, he very near strangled his bride.
Thro' his semibrieve, &c.

4.

To a meeting of Quakers he went, they say,
Determined a tune on his fiddle to play,
When none being moved by the spirit to speak,
He play'd them this tune, * and they danced for a week.

Lively.

p

To his semibrieve, &c.

5.

To Ireland then on a visit he wint,
And found Mr. O'Connell collecting his rint,
He play'd him a tune he had oft heard before;

Lively.

And all he collected he gave to the poor.
Thro' his semibrieve, &c.

6.

A society then for Temperance famed,
The Demon Musician's attention claimed,
He play'd them this tune with a sardonic grin;

Lively.

And each member produced a full bottle of Gin.
Thro' his semibrieve, &c.

7.

At length the forty years were gone,
With horrible tone the clock struck one,
(*Discord ad lib.*)
The fiddle turned into a Demon red,
And carried him off by the hair of his head;
And his semibrieve, &c.

MUSIC AT THE LAST CORONATION.

The Coronation of King Edward the Seventh will be an absorbing topic of thought and conversation in Great Britain and the British Dominions beyond the Seas during the next few months. Music, in all probability, will form no inconsiderable part of the stately ceremony. In anticipation of that event, it may not be without interest if we take a peep at the last function of the kind—the Coronation of our late revered Sovereign, Queen Victoria.

This great event in the history of our country took place in Westminster Abbey on June 28, 1838, upwards of sixty years ago. In regard thereto the *Spectator* facetiously said: ‘John Bull seized the present occasion—the weak part of his cranium is still the crown—to give himself a holy-day, and he set to work in his usual dogged style.’ In the previous March, Thomas Attwood died. As the senior of the two Composers to H.M. Chapels Royal, he had begun the composition of an anthem for the regal ceremony, but its completion was stayed by the hand of the inevitable Reaper. Sir George Smart—Thackeray’s ‘Sir George Thrum,’—then aged sixty-two, was appointed to succeed Attwood in the office of Composer. Moreover, Sir George was entrusted with the entire direction of the music at the Coronation service. He superseded William Knyvett—who had jointly (with Attwood) held the office for thirty-six years—in the active duties at the Abbey. To quote again from the *Spectator*: ‘The Queen had appointed Bishop; but the intrigues of another Bishop (Charles, of London) and Sir George Smart procured the latter the situation, despite Her Majesty’s wish.’

Mr. John B. Sale, ‘musical instructor to Queen Victoria,’ claimed his seat at the Abbey organ by virtue of his office as one of the two organists of the Chapel Royal (Sir George Smart was the other), but he did not officiate at the coronation ceremony. The organist of the Abbey—James Turle, then aged thirty-six—was dethroned, and Sir George Smart discharged the dual duties of conductor and organist. The appointment of Smart seems to have caused a good deal of discontent, and to have provoked humorous sallies in the newspapers of the day. His composing achievements were stated to have been a hymn-tune and a few glees, while the *Musical World*, regardless of the law of libel, said:—

A silly paragraph in the *Morning Chronicle*, written to puff Sir G. Smart in a character it is well known he ought never to appear in, lays down the position that he (Sir George) can ‘play the organ,’ and ‘give the time to the band’ simultaneously. Sir George can do no such thing, and if the writer wishes to know why, we will give him our reasons.

An organ was specially built for the Coronation ceremony by Messrs. Hill and Davison. ‘The Abbey organ will be removed,’ said the *Musical World*, ‘and a large pedal

organ, on the German scale, will be erected at the back of the orchestra, the keys being in front, at a distance of forty or fifty feet.’ The instrument formed the extreme background of a special gallery, erected where the present organ screen now stands, but which extended further into the Nave. So far as the present writer can discover, this Coronation instrument was one of the earliest—if not, indeed, the first—English organ to be built to the CC manual compass. This is interesting.* The pedal organ had a compass of two octaves, from CCC. Chief among its six stops was a trombone ‘of a very fine quality of tone and immense power.’ We are told that ‘its [the organ’s] solemn and imposing effects appeared to lie in the pedals, on which Sir George Smart is not a dexterous performer, and consequently the instrument was shorn of its splendour.’ There were three metal open diapasons in the great organ; and ‘superb’ and ‘magnificent’ were the adjectives used in describing the instrument.

The executive instrumental and choral force at the Coronation service consisted of some 400 performers, distributed thus:—

ORCHESTRA.				
Violins (1st and 2nd) ..	36	Bassoons ..	..	8
Violas ..	18	Horns ..	..	6
Violoncellos ..	10	Trumpets ..	..	3
Double Basses ..	10	Trombones ..	..	3
Flutes ..	4	Serpent ..	..	1
Oboes ..	8	Ophicleide ..	..	1
Clarinets ..	8	Drums ..	..	1
Total ..	117 players.			

CHORUS.				
Sopranos ..	72	Tenors ..	..	68
Altos ..	64	Basses ..	..	84
Total ..	288 singers			

The instrumental performers were ‘dressed in scarlet uniform, the male singers in white surplices, and the women in white dresses, the simplicity of which formed an excellent contrast to the gorgeous costumes by which they were surrounded.’ If the *Musical World*—then very much on the war-path—may be trusted, some of the performers were not over-proficient. Here is the accusation:—

The orchestra looked well—so well, indeed, that the Prince of Putbus actually screamed with delight, and even the heart of the Bishop of London waxed warm, and we thought we could trace in the beam of his eye, as he gazed on the gratifying scene, some abatement of that relentless hostility with which he pursues the high musical service of the Protestant church.

Who was the Prince of Putbus?

The orchestra, as was stated in our last, was large, and held a number of persons, some of whom were misplaced, and others had no business there. Mr. Harper, the flute-player on the trumpet, with whom the military flourish, the *fanfare*, is a perfect abomination, because he always fails in it, was hoisted up to the other end of the Abbey, there to abide at the imminent risk of losing some part of his reputation, and with the certainty of having lost his

* Unfortunately, Messrs. W. Hill and Son are unable to furnish definite information on this point, as many of their books of that time (when the firm was Messrs. Hill and Davison) perished in a fire which occurred a few years ago.

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coronation uniform. On the other hand, Distin, who is really ignorant of the orchestral business, particularly the trumpet parts of Handel's choral music, was placed in the orchestra, and left with Mr. Irwin to stumble through the symphonies of the anthem, "The Queen shall rejoice." There were eight oboe players, who were unanimous in a sturdy determination to play most villainously out of tune, and in order that they might have a fair field, if not some little favour, the flutes were reduced to four, the clarionets to eight. The bassoons equalled the oboes; some of these gentlemen we never saw before, and even Mr. Hedgeley, the copyist, looked shy upon them, for we saw them at times without any music book. Amongst the instrumentalists lower down were similar novelties, which the exigencies of the times no doubt gave rise to. One gentleman we were told had been diligently inquiring into the character and meaning of the *viola clef*, whilst another, who having the advantage of knowing the clef, but not possessing the instrument, had strung up a violin with the strings of a tenor.

No less 'wrote sarkastick' is the following, from the same journal, concerning the choir:—

THE CORONATION CHOIR.

Several correspondents have enquired why the Chapel Royal men were turned out of their places in the Orchestra? Why some ladies were necessitated to undergo a trial previous to rehearsal, and not others? Why amateurs were engaged? and several other (we presume equally) important questions. The Chapel Royal singers took their situation in the orchestra by direction of the Dean of the chapel; the lady singers, who had to give evidence of their abilities, were, we suppose, unknown; the amateurs were well known, and certainly quite as useful as many men in the Chapel Royal choir. We know nothing about the clergymen, surgeons, shopmen, actors, sailors, and the like; but surely no one can say the semi-chorus was an inefficient body of vocalists: if so, it must have arisen from the faded voices of the professional singers engaged in it.

Among the orchestral players were F. Cramer, Mori, and Dragonetti; and included in the choir were Mrs. Bishop, Miss Birch, the Masters Coward, Messrs. Braham, Hobbs, Phillips, J. A. Novello, William Horsley, Ignatz Moscheles (the pianist) and James Turle, organist of the Abbey. In addition to the above-mentioned vocalists and others, cherubic aid was rendered by the soprano voice of a Westminster Abbey chorister, Master Walter Macfarren by name, who has kindly sent us the following recollections of the historic event:—

In the second year of my career as a chorister of Westminster Abbey, the death of King William the Fourth occurred (on June 20, 1837), and I am bound to admit that to us boys the event was not one of deep regret, for during the extensive preparations for the coronation of Queen Victoria, the Choir was, for many months, completely dismantled, and divine service, during this protracted period, was held only on Sundays and Saints' days, in Henry the Seventh's Chapel, and this circumstance led to a large number of holidays. There was no organ in that historic Chapel, and I well remember that the late James Turle gave us our key on an old-fashioned and cumbrous pitch-pipe.

As the day of days approached, all was excitement, which was at fever-heat on Tuesday, the 26th of June,

the day on which the grand rehearsal took place, and which culminated on the Coronation Day, Thursday, the 28th of June, 1838. On that eventful day we had to be in our places in the orchestra at 8 a.m., and had consequently to be up with the lark, and to make a very early start, and I well recollect the pride with which, over and over again, I exhibited to the police my ticket entitling me to pass to the Abbey, inscribed 'Master W. C. Macfarren,' and signed 'G. Smart, Kt.' By-the-way, the police of those days, in their swallow-tail coats, white ducks, and tall chimney-pot hats, would hardly be recognisable now. The members of the orchestra were



SIR GEORGE THOMAS SMART.

MUSICIAN-IN-CHIEF AT THE CORONATION OF QUEEN VICTORIA.

attired in scarlet tail-coats, white waistcoats, and knee breeches; the conductor, Sir George Smart, was arrayed in this brave costume with the addition of a gold epaulet on each shoulder, and François Cramer, the leader, was similarly garnished with but *one* epaulet! The male choristers were clad in surplices which were presented to them for the occasion, and the ladies of the choir—amongst whom were many who afterwards obtained celebrity—were unsupliced.

The incidents which occurred in anticipation of the arrival of the Queen, were numerous and amusing enough to keep every one on the *qui vive* throughout four hours of waiting. Then as the clock struck the hour of noon, cannons were heard announcing the Queen's departure from Buckingham Palace, and on her arrival at the west door, she was greeted by a grand fanfare of

trumpeters, who, stationed in a little alcove high up towards the east end of the choir, and headed by the old original Harper (father of the Tom Harper of later days), produced a thrilling effect as their strains echoed throughout the vast building. Then, as the procession made its way up the nave and under the organ screen and orchestra, band and chorus burst forth in the joyous notes of Attwood's Anthem, 'I was Glad.' The sights and sounds of that day, the kaleidoscopic flutter of many colours, the glitter of jewels and ornaments, and above all the fair young form of the principal actress in the scene (who went through a most trying ordeal with charming grace and amazing fortitude), produced an impression on the retina of my youthful mind which will never be effaced so long as I am permitted to live.

The following is the reprint of a document headed 'The Order of the Music, &c., to be performed at the Coronation':—

1. On the entrance of Her Majesty into the Choir, the 1st Anthem, 'I was glad' *T. Attwood.*
2. At the Recognition, after the general Acclamation, 'God save Queen Victoria,' then the Trumpets sound ('God save the Queen' to be played).
3. The Litany—the choir reading the Responses.
4. At the end of the Litany, and before the Communion Service, the Sanctus and Responses after the Commandments

*Sir George Smart
(Composer to Her Majesty's Chapels Royal).*

After the Gospel is named, 'Glory be to Thee, O Lord,' to be sung.
5. After the Sermon is ended, and the Queen has taken the Oath, the Hymn, *the Grand Chant* (Organ only)—the first line to be read by the Archbishop—

'Come, Holy Ghost, our souls inspire.'

[This is printed in nine couplets, in order that it might be sung to the *Grand Chant*! How beautifully inappropriate!]

6. After one short Prayer, the 2nd Anthem, 'Zadok the Priest'
7. When the Queen is crowned, the Trumpets sound.
8. After a short Prayer, the 3rd Anthem, 'The Queen shall rejoice'
9. After the Benediction, the 'Te Deum' in A *Dr. Boyce.*
10. During the Homage, the 4th Anthem, 'This is the day which the Lord hath made' *W. Knyvett*
(Composer to Her Majesty's Chapels Royal).
11. When the Homage is ended, the Trumpets sound.
12. After the Communion Service, the 5th Anthem, 'Hallelujah' (*Messiah*) .. .
13. After the Blessing, an Instrumental Piece

The 'instrumental piece' (No. 13) was Handel's Occasional Overture. In regard to the remainder of the music, Attwood's anthem 'I was glad'—wherein the melody of 'God save the King' is introduced into the opening symphony—was composed for the coronation of George IV. Sir George Smart was responsible for the Sanctus and the Responses to the Commandments. (At the previous Coronation the latter were sung to

an arrangement from Jomelli!) Concerning the new anthem, 'This is the day which the Lord hath made,' composed by Mr. Knyvett specially for the occasion and in which he played the organ part, the *Atlas* said:—

Mr. Knyvett's anthem does him much credit, not that it contains anything new or particularly striking; but the score is nicely put together, and, as a whole, is effective. Judging from the sound of the orchestra, and in the absence of positive information on the point, we conjecture that some one of more experience in such matters than Mr. Knyvett, has had the arrangement of the instrumental part of the work.

The Queen entered the Choir of the Abbey at 11.52 a.m. 'The musical part of the service,' said the *Spectator*, 'was a libel on the present state of the art in this country'; therefore, considering its executive state at that time, the rendering must indeed have been found wanting, especially as there was no conductor of that noble four-hundred.

The official order of the ceremony contained this direction:—'At the last Recognition (God save Queen Victoria), the Trumpets will sound and the Drums beat. The Organ and other Instruments all the while playing.'

The *Court Journal* furnishes information in regard to the trumpetings in these words:—

Harper and the other State trumpeters were stationed in a small gallery almost touching the roof, at the east end of the choir, where, during the Recognition, and at other points in the ceremonial, they performed sundry of what in military language are termed 'flourishes,' but in musical would be considered a strange medley of odd combinations.

We give the 'flourish' above referred to:—

The 'Recognition' part of the ceremonial was not altogether in the nature of the ultra solemn, and little regard seems to have been

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paid to the sanctity of the venerable sanctuary, if the following account may be trusted :—

There was some indication of applause occasionally, as Peers of note ascended the steps. The Duke of Wellington was much more applauded than any other Peer. After him the applause given to Earl Grey was the most marked. This ceremony took up a long time, and, as if to relieve its monotony, the Lord High Treasurer amused himself and the company by flinging about coronation medals, the scramble for which scarcely befit so high a solemnity. Several times there were two or three people rolling on the floor together in the scramble, and ribboned military officers and robed aldermen of the City of London were seen sprawling together, and wrestling like schoolboys. All this, however, was behind the Throne, and of course out of view of the Queen. (*Morning Post*, Friday, June 29, 1838.)

The copy of the Order of Service used by Sir George Smart has the following annotation in his handwriting : '3 hours and 48 minutes from H. M. entering and leaving the Choir ; that is, from the first to the last note of the Music.'

Precedents and perquisites, no less than prelates and peeresses, appear to be no inconsiderable features of a Coronation ceremony. We gather the following from the columns of the *Musical World*, the only periodical devoted to the art till the birth of the MUSICAL TIMES, six years later—in 1844 :—

THE CORONATION ORGAN becomes the perquisite of the organist, whoever that lucky personage may be ; and its value has hitherto been commuted to a very handsome fine, paid from the Earl Marshal's office to the professor who presides at the instrument. It is yet in doubt whether Sir George Smart or J. B. Sale will be the fortunate individual.

An unexpected difficulty arose touching the rights of the Dean and Chapter by reason of the encroachment of the special musicians' gallery into the Nave of the Abbey. The *Musical World* may again be quoted :—

THE CORONATION ORGAN.—The Dean and Chapter of Westminster Abbey have advanced a claim to the organ erected by Hill and Davison for the Coronation, and that portion of the orchestra which extends beyond the Choir. The value is estimated at £1,000. It appears that the Choir of the Church is the Royal Chapel during the day of the Coronation, but that, owing to the increased state of the band and chorus, the orchestra was extended into the Nave, a portion of the building over which the Dean of the Chapel Royal has no control.

A later issue of the paper stated :—

Government have redeemed this instrument, and that portion of the orchestra to which the Dean and Chapter of Westminster Abbey had lain claim, by paying them five hundred pounds as a compensation fee.

An advertisement in the *Musical World* of July 5, 1838, announced that 'this superb instrument (the Coronation Organ) was for sale. No information is furnished as to who was the fortunate recipient of the proceeds, though, according to precedent, the amount realised probably found its way into the pocket of the organist of the day.'

A characteristic Government leisureliness attended the 'settling up' part of the ceremony judging from the following letter which appeared in the *Times* of November 28, 1838 :—

THE CORONATION.

TO THE EDITOR OF THE *Times*.

Sir,—Loud complaints have been made by the members of the musical profession at the unwarrantable delay of five months, in remunerating the performers for their services at the coronation in June last, payment having only been made within these few days, after repeated remonstrances from the parties concerned, who in all other engagements are accustomed to receive their salaries immediately after their fulfilment.

The angry feeling, however, to which this delay has naturally given rise, has led to an erroneous impression, that the director of the music had long since received from Government the necessary funds for liquidating those expenses, and that the blame of withholding payment for such a lengthened period rested entirely with him. Now, so far from Sir George Smart having been concerned in the delay complained of, he only received the necessary remittance from Government on the 19th of this month, and on the same day he issued a circular to all concerned.

I have reason to know, also, that Sir George advanced money in some instances from his own private purse before he received the official authority from Government.

Without expressing an opinion as to what particular department is answerable for this manifest breach of faith, certain it is, that many of the less affluent members of the profession, who had calculated upon a settlement within a reasonable period after the coronation, were compelled to mortgage the amount of their engagements for considerably less than their value, and one individual retained in his possession several of these precious relics for presentation on pay-day.

Nov. 26.

ONE OF THE CHOIR.

The same correspondent wrote another letter in a similar strain to the *Musical World*. The Editor, in commenting upon this communication, spared not the Government, when he said :—

As Sir George Smart has been fully exonerated from blame in this affair of the coronation money, no counter statement having either been sent to us, or appeared in any of the newspapers, we should hardly have thought it worth while to insert our correspondent's letter, but for the allusion to the silence of the government authorities, who, standing arraigned for a gross act of official neglect, do not choose to afford the slightest explanation on the subject to those whom that conduct has seriously incommoded and injured in their business. What there is in government money more sweet and precious than in any other money we have always been at a loss to discover ; but the manner in which it is paid, or rather, in which it is *not* paid, is frequently such as to imply the notion, that the services which demand it, are honoured enough in being allowed the *claim*, and that the *payment* in addition thereto is an almost superfluous ceremony.

The lessons that may be learned from the above information concerning this important function of the most wonderful reign in English history may prove useful to the powers-that-be at the approaching ceremony.

Occasional Notes.

MANY HAPPY RETURNS OF THE DAY:—

Ben Davies	-	-	-	January 6.
Max Bruch	-	-	"	6.
Xaver Scharwenka	-	-	"	6.
Jean de Reszke	-	-	"	14.
Andrew Black	-	-	"	15.
Fred. Walker	-	-	"	17.
Frederick Corder	-	-	"	26.
Albert Lister Peace	-	-	"	26.
Arthur Hervey	-	-	"	26.
Frederic H. Cowen	-	-	"	29.
Louis Ries	-	-	"	30.
Michael Maybrick	-	-	"	31.

If proof were wanting that oratorio in England is in a very live condition, one had only to be present at the Albert Hall, Sheffield, on the evening of the 9th ult. On this occasion 2,000 people of the cutlery and steel-plate producing city, headed by their Lord Mayor, literally packed the spacious building, and, moreover, hundreds of would-be auditors had to be turned disappointedly away. How that deeply interested mass of humanity hung on every note of Handel's 'Messiah.' With what keen relish they listened to the rendering of the familiar strains. There was a genuineness in their applause unknown to us in London. Even a particularly *pianissimo* interpretation of the Pastoral Symphony brought forth a storm of approval. To see that vast assemblage, especially as it reverently stood during the singing of the Hallelujah chorus, was in the nature of an inspiration. All the performers, from the distinguished soloists from London, down to the humblest chorus singer, were charged with the enthusiasm of their conductor, Dr. Henry Coward, himself 'one of the people.' The result was a feast of soul and song. It must further be recorded, and to the honour of Sheffield, that, with two exceptions, the band was formed of professional players residing in the city, of whom a young trumpet-player, Colin Williamson by name, especially distinguished himself. The *Sheffield Independent* of December 10 had, as one of its leading articles, the following 'appreciation' of the 'Messiah' performance:—

THE POPULAR ORATORIO.

During the Christmas season the number of performances of Handel's 'Messiah,' the largest of which was given last night, will be no less than fifteen or so. This may be a little above the average; but the average is high, and we have constant fresh indications of the extraordinary popularity of this work. Sheffield's fondness for the 'Messiah' does not make the city an exception; for the oratorio is known throughout the length and breadth of the land, and has been known ever since it was first performed, at Dublin and for a charitable object, 159 years ago. The love manifested by the British public for this long classical masterpiece conflicts curiously with the notion that we are an unmusical people. It is not merely as if the 'Messiah' were a favourite among those interested in music and conversant with the subject; its fame is universal, and thousands who rarely hear any other classical composition are familiar with every note of it. This widespread popularity has indeed provoked some musicians into a supercilious attitude towards it; they admit its merit, but are inclined to regard it as hackneyed and stale. But probably no composition has ever fulfilled the highest purpose for which music is intended to the same extent as the 'Messiah,' which since it was first made public

has done for millions what many other great pieces of music have only done for thousands. It interprets the loftiest ideas by means of the loftiest melody, and the pleasure that it affords is pleasure of a kind from which debasement is wholly absent. It may be regarded as national music, and the nation which possesses such music and cherishes it cannot be degraded or irreligious. . . . There is no sign that the public will ever weary of the 'Messiah.' Even were classical music better known among the British people, Handel's great oratorio would undoubtedly continue to hold the first place in their regard. The affection in which it is held may be taken as an indication that our countrymen have an ability to appreciate music of the higher order which is not sufficiently catered for. If the public can enjoy the 'Messiah' as it does, then it can enjoy other great pieces which it seldom has the opportunity of hearing. Englishmen are apt in the matter of music to give themselves a bad name which they do not deserve. (The *Sheffield Independent*, December 10, 1901.)

The Sheffield Musical Festival is fixed to be held on October 1st, 2nd, and 3rd. The following is the outline programme:—

CHORAL

Oratorio—Elijah	...	...	...	...	Mendelssohn.
Cantata (new work)—Gareth	...	...	...	...	Dr. Coward.
Spinning Chorus from Act II. of Flying Dutchman	...	...	...	...	Wagner.
Triumphlied for eight-part chorus, baritone solo, and orchestra	...	...	...	...	Brahms.
Sacred Opera in four acts, The Queen of Sheba	...	...	...	...	Carl Goldmark.
Wanderer's Sturm Lied, for six-part chorus and orchestra (First performance in England) ...	...	...	...	...	Richard Strauss.
Requiem Mass ...	...	...	...	...	Mozart.
Ode to the Passions ...	...	...	...	...	Cowen.
Selection from Israel in Egypt ...	...	...	...	...	Handel.
Stabat Mater ...	...	...	...	...	Dvorák.
Motet (in five parts), Jesu, priceless treasure ...	...	...	...	...	Bach.
Cantata (new work)—Meg Blane ...	...	...	...	...	Coleridge-Taylor.
Blest pair of Sirens ...	...	...	...	...	Hubert Parry.
Friethof, for solo voices, male chorus, and orchestra ...	...	...	...	...	Max Bruch.
Hymn of Praise ...	...	...	...	...	Mendelssohn.

ORCHESTRAL

Variations on an Original Theme...	...	...	<i>Edward Elgar.</i>
Symphonic Poem for Organ and Orchestra	...		<i>Fritz Volbach.</i>
Concerto for Violin			<i>Tschauder.</i>

Symphony Pathétique Tchaikowsky.
 Overture, Leonora, No. 3 Beethoven.

The balance-sheet of the recent Leeds Musical Festival has been issued. The net financial result falls short of that of 1898 to the extent of £566. Increased expenditure—e.g., £335 on the band—partly accounts for these unsatisfactory figures, but not entirely, as the sale of single tickets for the concerts realised £665 less, and that on Saturday night—which should have been a people's night—showed that it fell short by £82. Had it not been for an increased demand for the serial tickets, the result would have been still more gloomy. In the light of this document, it is not surprising to learn from the Report that, as regards the next Festival, 'the Committee are of opinion that some reforms ought to be adopted, and careful consideration should, at an early date, be given to proposals that will be made.' After all, there is some justification for the criticism that was passed on the scheme of the Festival of 1901.

The Chicago Orchestra (conductor, Mr. Theodore Thomas) has issued an attractive programme for its eleventh season—1901-2. An important feature of the scheme is a series of six Historical Concerts, 'illustrating instrumental music from its infancy, and showing the development of the orchestra.' It may not be without interest to give the entire programmes:—

a. SONATA, 'Pian e Forte'	... ... ...	Giovanni Gabrieli (1557).
b. CANZONE à 6	... ... ...
'KING ARTHUR': Trumpet Tune. Air. Chaconne.	Henry Purcell (1658).	
'CASTOR ET POLLUX': { Gavotte. Tambourin.	... Rameau (1683).	Air Gal.
WATER-MUSIC: Overture. Hornpipe. Allegro.	... Handel (1685).	
SUITE NO. 3, D major	... Johann Sebastian Bach (1685).	
SYMPHONY NO. 1, D major	C. P. E. Bach (1714).	
RECITATIVE AND AIR, 'Iphigenia in Aulis'	Gluck (1714).	
SYMPHONY, E flat { Breitkopf & Härtel Edition (No. 1)	Haydn (1732).	

SYMPHONY, C major (Köchel 551)	... ... ...	Mozart (1756).
CONCERTO (Violin) No. 8, 'Gesangsscene'	... ... ...	Spoer (1784).
OVERTURE, 'Der Freischütz'	... ... ...	Weber (1786).
SYMPHONY NO. 8, B minor (unfinished)	... ... ...	Schubert (1797).
VARIATIONS AND MARCH, from Suite (Opus 113)	Fr. Lachner (1804).	

MUSIC TO GOETHE'S 'EGMONT,' Opus 84	... ... ...	Beethoven (1770).
SYMPHONY, 'Eroica'	... ... ...

WEDDING MARCH { 'A Midsummer Night's	... ... ...	Mendelssohn (1809).
SCHERZO ... 'Dream'	... ... ...
OVERTURE, 'Melusina'	... ... ...	Mendelssohn.
CONCERTO No. 2, F minor	... ... ...	Chopin (1810).
SYMPHONY, E flat, 'Rhenish'	... ... ...	Schumann (1810).

SYMPHONIE FANTASTIQUE, Opus 14A	... ... ...	Berlioz (1803).
CONCERTO No. 1, E flat	... ... ...	... Liszt (1811).
'LOHENGRIN' Vorspiel	... ... ...
'DIE MEISTERSINGER,' Vorspiel	... ... ...	{ Wagner (1813).
SYMPHONY No. 4, E minor, Opus 68	... ... ...	Brahms (1833).
CONCERTO No. 2, G minor, Opus 22	... ... ...	Saint-Saëns (1835).
SYMPHONY, 'Pathetic,' Opus 74	... ... ...	Tchaikowsky (1840).

Rome, like our own little village on the banks of the Thames, has its County Council Band, or, in the vernacular, 'Banda Comunale.' Under Cav. A. Versalla, Maestro Direttore del Concerti civica di Roma, the band performs some excellent selections of music, doubtless to the delectation of the inhabitants of the Eternal City. Here is a recent programme, short, but highly creditable and interesting:—

1. MERCADANTE—Marcia Reale, dedicata al Re di Grecia.
2. BEETHOVEN { Allegretto dell' 8a Sinfonia.
Finale 4a Sinfonia.
3. GERMAN—Tre Danze nell' opera Enrico VIII.
4. WAGNER—Marcia Funebre di Sigfried nel Crepuscolo degli Dei.
5. DONIZETTI—Linda di Chamounix Sinfonia.

Dr. Elgar's 'Enigma' Variations were recently performed at Wiesbaden at the second symphony concert of the Royal Theatre Orchestra, under Professor Franz Mannstaedt, and enthusiastically received. The *Wiesbadener Tageblatt* speaks in terms of warm praise of the originality of the work, of its most brilliant (*geistreich*) workmanship, and its surpassing technical masterfulness. The critic, Herr Otto Dorn, continues:—

The Variations are not only well scored; they have throughout been orchestrally conceived, each instrument speaking its own individual language. It is said that the composer has in each Variation portrayed one of his friends, and that he has done so with astonishing accuracy. Be this as it may, each Variation is, in any case, remarkable for clearly-drawn outline and strong characterization.

The work fared equally well in Brussels on the 9th ult., under the conductorship of M. Eugene Ysaye. The Brussels critics echo the 'agreeable' surprise of their German colleagues, as well as their genuine appreciation; but they will raise a smile in England by their statement that M. Ysaye discovered 'Dr. Elgar!'

Mr. Allen Gill, who has recently conducted 'Hiawatha's Wedding Feast' for the fourteenth time, has, we are glad to learn, been elected a Fellow of the Royal Academy of Music.

The Bristol Musical Festival appears to be in a state of incubation, and there is every prospect of a music-making in the Western city next October. A strong executive committee has been elected and a substantial guarantee fund started. Mr. Walter J. Kidner, the excellent secretary, in sending the above information, says: 'We are to have a Festival next year (1902), there is much enthusiasm in the new committee, and I think we shall have a great success.' May all this be fully realised.

Military bands have a fine field for the exercise of their excellent capabilities in furnishing the accompaniments at oratorio performances. In saying this we refer, of course, to the string band section of our regimental musicians, plus the necessary 'wind.' Our Bristol correspondent gives an instance of the aid thus rendered by the fine band of the Scots Guards.

MUSIC for the people has received an encouraging impetus at the hand of Mr. Carnegie. The scene of his latest good deed in this respect was New York, and the incident is graphically told by Mr. Krehbiel, our special correspondent in that city, on p. 41. How thrilling must have been that paean of song! And then to think of the good work of the People's Choral Union that made it possible!

The therapeutic power of music is a subject which asserts itself from time to time. But the influence of sweet sounds as a negative potent does not seem to have received the attention it deserves. Many an illness can be traced to the effects of sleeping in a damp, or unaired bed. Such a serious risk, however, probably did not occur to a certain genius many years ago when he invented a musical bed. The chief merits of this necessary article of daily (or nightly) life were two-fold. First: directly the would-be sleeper had comfortably settled himself between the sheets, the bed began to play a lullaby melody, which was to have the effect of soothing the occupant into the arms of Morpheus. Secondly: by an ingenious alarm-like feature of the machinery, the bed could be so wound up that, at a certain time in the morning, a rousing tune would start off in the region of the mattress whereby the sleeper would be pleasantly awakened. But, let it be added, such an invention would serve even a still more useful purpose. The occupant might certainly be sure that it was a well-aired bed.

A correspondent calls our attention to the fact that 'in the new Art Gallery in the city of Glasgow there have been inscribed on the walls of the Central Hall the names of the great composers, two of which appear as Scarlatti and Palestrina.' The writer of the letter asks if there is any authority in support of this spelling. In the absence of any information to the contrary, we can only imagine it to be the Scotch form of those great composers' patronymics. Any disavowal of that theory consonant with the truth we will gladly insert in our next number.

The ways of indexers are often curious. In the *Zeitschriftenschau* of the *Zeitschrift der Internationalen Musikgesellschaft*, an article which appeared in THE MUSICAL TIMES above the pseudonym 'Dotted Crotchet,' is indexed as having been written by CROTCHET, D.

A NEWCASTLE MUSIC-MAKING.

'Lovely place, and lovely company,' said John Wesley, a century and-a-half ago, of Newcastle-on-Tyne. If to-day the eminent divine's statement be challenged in regard to the ethereal loveliness of the prosperous city, no one with an appreciation of the picturesque can fail to be struck with the unique view obtainable from its wonderful High-Level bridge, more especially after nightfall. The 'lovely company' still goes on in the kind-hearted folk of Newcastle, who extend warm hospitality to the stranger within their gates—and Gateshead!

Hear Avison! He tenders evidence
That music in his day as much absorbed
Heart and soul then as Wagner's music now.

Thus wrote that true lover of music, Robert Browning. The words will be found in 'Parleyings with certain people of importance in their day.'

to his 'Sound the loud timbrel' derangement. It reads thus:—

I have so altered the character of this Air, which is from the beginning of one of Avison's old-fashioned Concertos, that, without this acknowledgment it could hardly, I think, be recognised.

The tinkering fraternity rarely acknowledge their maltreatments with such frankness.

The visitor to the spacious sanctuary of St. Nicholas, where, it will be remembered, Avison was organist, cannot fail to notice the fine east window. He will be interested to learn that it was restored and fitted with stained glass in the year 1860, and at a cost of £500, as a memorial to Dr. Thomas Ions, organist of the church from 1834 to 1857. It is seldom one finds in a church so noble a tribute to the life-work of its chief musician. Dr. Ions was succeeded by his brother, Mr. William Jamson Ions—thus the organistship was worthily held by the two brothers for a period of sixty years. The Avison family—Charles, his son, and grandson—held the post for forty-eight years, though not successively.

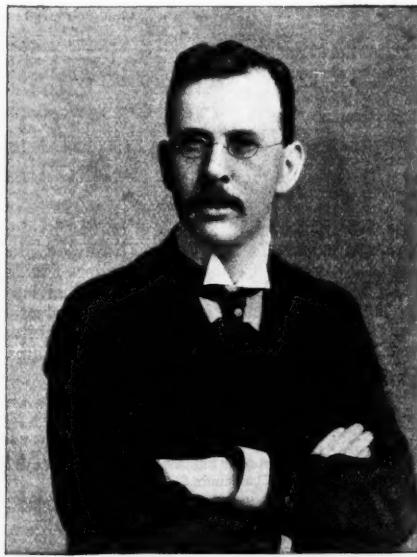


MR. JOHN PATTINSON J.P.

PRESIDENT OF THE NEWCASTLE AND GATESHEAD CHORAL UNION.

(Photograph by Mr. Frank, Gateshead-on-Tyne.)

One of Browning's 'certain people' is Charles Avison (1710?-1770), who became, in 1736, organist of St. Nicholas Parish Church, which in 1884 became Newcastle Cathedral. To antiquaries musically inclined, Avison is known as the author of 'An Essay in Musical Expression,' published in 1752, a treatise which attracted much attention. The art of music, even in those long-ago days, was a cultured force in the hearts and souls of Avison and his Newcastle friends. But a lesser poet than Browning made the name of Avison known the world over by a simple strain of music. Thomas Moore is his name. He wrote a poem which begins 'Sound the loud timbrel.' This he adapted (in 1816) to a movement—or, to be more exact, a portion of a movement—from a concerto by good Charles Avison. Mr. Moore appended a curious foot-note



MR. JAMES M. PRESTON.

CHORUS-MASTER OF THE NEWCASTLE AND GATESHEAD CHORAL UNION.

(Photograph by Ruddock Ltd., Newcastle-on-Tyne.)

Another peep into the musical past of the capital of the coal country is afforded by the 'Northumberland, Durham and Newcastle-upon-Tyne Grand Musical Festival,' held in the year 1824. This much-titled Festival consisted of six performances—and a ball! We are told that 'the whole was contracted for by Madame Catalani, who engaged to take and pay all—allowing to the charitable institutions of the counties one-fifth of the receipts.' The financial result was such that the great singer put into her own pocket the comfortable sum of £1,000, while the charities had to be contented with £769 4s. It appears that Madame Catalani—who could embrace 'every variety, from the comic base and the simplest style of English ballad to the Italian bravura'—'very properly surrendered the opening of "The Messiah" to Mr. Braham.' That was exceedingly condescending

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on her part; but she did not fully pursue the even tenor of her soprano ways, for she sang 'He was despised'—transposed into the key of G! The chorus of 'The Lord shall reign' (Israel in Egypt) was transposed into B flat 'to accommodate Madame Catalani.' Sir George Smart conducted the Festival, and the 'whole performance was certainly very respectable.' At a subsequent Festival (in 1842), also conducted (doubtless respectably) by old Smart, 'merry-faced' Lindley, the violoncellist, took his accustomed pinch of snuff amid the cheers of his

audience.' From the knightly conductor's 'private' (and much self-annotated) programme of that Festival, now in the British Museum, I find that the alto part in the choruses was sung entirely by men. The Duke of Cambridge attended the Messiah performance, a fact duly noted by the punctilious Sir George thus:—
H.R.H. remained for the whole performance. He went out of the Church at the end of the second part to — for Refreshments and returned in 20 m.
The particular location of the royal refreshment-room is not stated.



ST. NICHOLAS CATHEDRAL, NEWCASTLE-ON-TYNE.

(Photograph by Ruddock Ltd., Newcastle-on-Tyne.)

The same programme contains this curious information, also writ in the conductor's knightly hand:—

Nothing rehearsed but If God be for us—

But it is time to turn away from those old-time curiosities, and to record some impressions of a recent music-making by the excellent music-makers

forming the Newcastle and Gateshead Choral Union. It was founded in the year 1888 (as the Gateshead Choral Society) by seven enthusiastic amateurs, all of whom are still associated with the Society. The President is Mr. John Pattinson, a Justice of the Peace for the Borough of Gateshead, and senior partner in the well-known house of Messrs. J. and H. S. Pattinson, one of the oldest and most

respected firms of analytical chemists in the North of England. Mr. Pattinson is by no means a mere figure-head of the Society, but one of its most active workers. Music has always been the greatest hobby of his leisure hours, and during a long and useful life he has done a great deal for the promotion of high-class music in the district. For many years he has been an active member of the Committee of the Newcastle Chamber Music Society, one of the most successful societies of its kind in the kingdom, and he is the honorary local representative in Newcastle for the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examinations in Music. Mr. John Pattinson is a fine type of the cultured amateur of the art he so dearly loves.

Fortunate in its President, the Choral Union is no less to be congratulated upon its efficient Conductor, Mr. James M. Preston. Born at Gateshead, on July 14, 1860, Mr. Preston is a home-grown product. At an early age he studied the violin and pianoforte under his father, Mr. Stephen E. Preston, and when thirteen years old he received some pianoforte lessons from the late Lindsay Sloper, in London. In 1875, *atæt 15*, Master Preston was appointed organist of St. Joseph's Roman Catholic Church, Gateshead, where he remained for six years, diligently working at the organ. In 1881 he became one of the earliest students of the Guildhall School of Music,—then located in a warehouse in Aldermanbury—and studied the organ under the late Sir John Stainer, at that time a professor of the School. For the rest,



THE HIGH-LEVEL AND SWING BRIDGES, NEWCASTLE-ON-TYNE.

(Photograph by Ruddock Ltd., Newcastle-on-Tyne.)

Mr. Preston is entirely self-taught; and his position, as one of the most distinguished organists and choir trainers in the North of England, he owes not a little to those precious qualities of self-help and steady perseverance. For five years (1883-88) he was organist of St. Thomas's Church, Newcastle; but since 1888 he has held the important post of chief musician at St. George's Church, Jesmond (Newcastle). For several years past, Mr. Preston has given an organ recital in his church every Sunday evening, always with great acceptance; the printed catalogue of the pieces he has played bears remarkable testimony to the catholicity of his taste and the wide range of his sympathies. The City of Newcastle is fortunate in possessing so capable a native-born musician as James Moody Preston.

The Society is equally to be congratulated in having an excellent Committee and an enthusiastic body of officials, who all work most energetically to promote the interests of the Society—in other words, who engineer the Choral Union of that engineering city. Without wishing to make any invidious

distinction, I would select for 'full marks' in 'honours' the secretary, Mr. James B. Clark. To say of him 'The right man in the right place' would not be far wrong; but that is not sufficient. Mr. Clark, who, by the way, is organist of Westmoreland Road Presbyterian Church, is an enthusiast with plenty of 'go' in him and unlimited brainy business capacity; moreover, he has the enviable quality of being agreeable to everybody, in fact—to speak in terms of local metaphor—he makes the wheels go frictionlessly round by the oil of his geniality. Mr. Clark told me a little about the history of the Society he serves so well, and which has taken a leading position among similar institutions in the North. He said :

At first the concerts were held in the Town Hall, Gateshead, but this building soon became too small both for choir and audience. Since 1893 they have been given in Newcastle, latterly in Olympia, but this year in the Town Hall, which, however, is also too small, as it can only accommodate an audience of

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1,500 persons. The efforts of the Society to popularise high-class music are very much hindered by the lack of a large hall.

Perhaps the Society's greatest achievement was the first performance in Newcastle of Beethoven's 'Choral Symphony,' under Dr. Richter, on November 24, 1899. The success of that concert was so great that, both last season and this, the Hallé Orchestra has been engaged for all the concerts. The Society has now a reserve fund of £250, a financial position which is probably unique.

Among the many works which the Society has performed for the first time in Newcastle may be mentioned Beethoven's 'Choral Symphony,' Mackenzie's 'Jason,' Bach's 'God's time is the best,' Sullivan's 'Festival Te Deum' and 'Golden Legend,' Parry's

material, especially in his treatment of the old church melodies, is made patent to all who have ears to hear. The work has many touches of beauty, and the interest of the story it musically illustrates is well maintained. Two interesting performances of the oratorio may be recalled—those given by the Novello Choir, under Sir (then Dr.) Alexander Mackenzie, in the year 1886, during the memorable visit of the great pianist to England.

The Newcastle performance was conducted by Dr. Hans Richter, and the band was that of the Hallé Orchestra, from Manchester. The solo vocalists were Miss Agnes Nicholls, Miss Ethel Wood, Mr. Fowler Burton and Mr. Francis Harford. Miss Nicholls, who more than maintained the good impression she made at the Leeds Festival, sang the music assigned to the heroine with tenderness and natural feeling, and in such manner as to mark her as a soprano singer who is rapidly making her way. Miss Ethel Wood, as *Landgravine Sophie*, infused much dramatic fervour into her part; but this gifted young artist needs to be cautioned against unduly taxing her strength by an unrestrained enthusiasm.

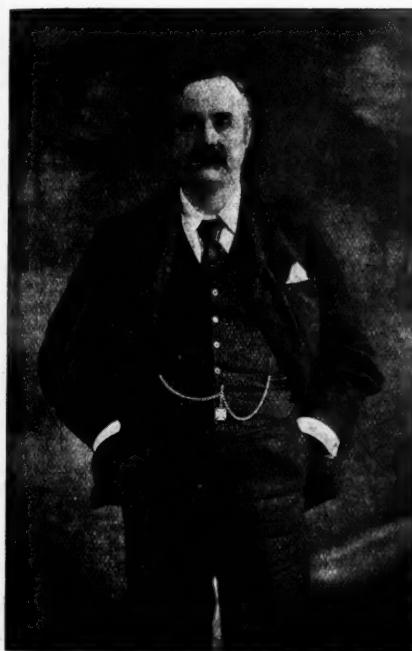
The honours of the evening, however, fell to the chorus. Their performance on this occasion was particularly meritorious, when it is remembered that, owing to indisposition, Dr. Richter was unable to attend the chorus rehearsal which had been arranged for him. Purity of tone, refinement, clear enunciation of words, and, above all, intelligence, were some of the good qualities which stamped their achievement with the high-water mark of excellence. The greatest credit is due to Mr. Preston for the admirable manner in which he had trained his 400 choristers, a body of singers of which any city might be proud.

DOTTED CROTCHET.

The following letter from Professor Stanford, which appeared in the *Times* of the 7th ult., on the subject of the *tempo* of Elijah, will be read with interest:—

I had always heard from certain of Mendelssohn's pupils whom I knew that he was most careful and precise in his metronome marks; and not long before I visited Mr. Lockey I rehearsed the oratorio with an orchestra which would scarce believe that my tempi were sane, until I produced a metronome to verify them. The general tendency has been to sentimentalize the andantes, and to reduce the fiery speed of the quick movements. When I saw Mr. Lockey I asked him to hum for me the most obvious cases as nearly as he could recall in the composer's tempo, and in every instance his pace was that of the metronome. The most striking modern lapses are in the contralto airs 'Woe unto them' and (especially) 'O rest in the Lord.' The latter air was sung in 1846 by Miss Williams, who afterwards married Mr. Lockey. He told me that Mendelssohn impressed upon her the importance of singing this song quite simply and without dragging. It is now frequently reduced to nearly half-speed. He also mentioned the prodigious pace of the final Baal Chorus and of the song 'Is not his word like a fire'; two movements of which (as my father told me), 'Mendelssohn's conducting was like whipping cream.' I then told Lockey of the modern fashion, beloved of solo tenors, of making a sweeping *portamento* at the return of the theme in 'If with all your hearts,' and asked him if it was traditional. Lockey threw up his hands in horror at the idea, and told me that Mendelssohn impressed upon him again and again the vital importance of perfect simplicity in singing this air. It may be of interest to place these few notes on record, as anything which helps to preserve a composer's intentions must be valuable to conductors who have not been in touch with them.

[Miss M. B. Hawes, not Miss Williams, sang 'O rest in the Lord,' at the first performance of the oratorio at Birmingham, in 1846.—ED. M. T.]



MR. JAMES B. CLARK.

SECRETARY OF THE NEWCASTLE AND GATESHEAD CHORAL UNION
(Photograph by Messrs. Barclay Bros., Newcastle-on-Tyne.)

'Job' (conducted by the composer), Brahms's 'German Requiem,' Elgar's 'King Olaf,' and (this season) Liszt's 'Legend of St. Elizabeth.' Dr. Cowen's 'Ode to the Passions' is to be performed, under the composer's direction, on March 19, 1902.

To come to the particular music-making of which the foregoing is a preliminary. The Newcastle and Gateshead Choral Union inaugurated its fourteenth season, on November 27, by a performance of Liszt's Oratorio 'The Legend of St. Elizabeth,' in the Town Hall, Newcastle, before an audience that completely filled the room. 'St. Elizabeth' is interesting by reason of its national characteristics. As a Hungarian, the subject of the Legend—made familiar to English readers by Charles Kingsley's dramatic poem 'The Saints' Tragedy'—would appeal strongly to the romantic nature of Liszt. No wonder that he took his chief themes from the rich store of Liturgical treasures and folk-songs belonging to his native land. How effectively he has manipulated this thematic

THE ORIGINAL TENOR IN
MENDELSSOHN'S ELIJAH.

CHARLES LOCKEY.

As fifty-five years have passed since the production of Mendelssohn's 'Elijah,' it is no wonder that those who took part in that memorable performance are rapidly dwindling away. One of the principal singers on that occasion has, we regret to record, been recently removed by death in the person of Charles Lockey, who drew his last breath at his residence, Lyndhurst, St. Helen's Road, Hastings, on the 3rd ult.

Charles Lockey, the son of Angel Lockey, of Oxford, was born on March 23, 1820, at Thatcham, near Newbury, and not at the latter town, as all the obituary notices have stated. After being a chorister of Magdalen College, Oxford, from 1828 to 1836, he studied music under Edmund Harris, at Bath. In 1842 he became a pupil of Sir George Smart, who gave lessons in singing till he was past eighty, and numbered among his pupils many distinguished singers, who came to him in order to acquire Handelian traditions in oratorio.

The following letter from the worthy knight to Lockey, shows that master and pupil had another interest than that of teaching and acquiring the art of vocalization:—

St. Ann's Hill, Chertsey,
9th May, 1857.

MY DEAR SIR,

Your kind present of two very good looking and interesting young pigs came safely by the train arriving at Chertsey station this afternoon at 1.40. We found your directions for the feeding of them under the direction card, which will be duly attended to. They seem to be quite at home in their new abode.

We should like to have a full, true and particular account of their *Birth* and *Parentage*? Whether they have been named? If not, I suggest that one should be called *Lock*, the other *Key*, which would remind us of the donor. When they depart from the Sty into the Larder, we hope that you and Mrs. Lockey will come and partake of them; but joking apart, I beg you to accept my best thanks for the fulfilment of your kind promise.

Believe me, yours very faithfully,

GEORGE T. SMART.

To C. Lockey, Esq.

By-the-way, Sir George's terms were 'fourteen shillings per hour, and not less than twenty lessons, payment to be made at the end of every third lesson.'

Mr. Lockey sang in the choirs of St. George's Chapel, Windsor, and of Eton College Chapel. These appointments formed a good stepping-stone to the valuable post of a Vicar Choral of St. Paul's Cathedral, to which office he was elected early in the year 1843. He had a warm supporter in Canon Sydney Smith, who, in a letter to a friend, dated January 13, 1843, said:—

DEAR SIR,—I have written to the Dean to say I shall vote for Lockey, and shall be exceedingly sorry if he is not introduced into the choir. I can do no more.

Yours ever,

SYDNEY SMITH.

This letter was followed by one to Mr. Lockey, but written *four days later* than the above, in these terms:—

Sir,—Without making any absolute promise, I am much inclined to support you, but reserve to myself a full right of voting for whom I please.

Yrs,

Coombe Florey, Taunton,

SYDNEY SMITH.

Jany. 17, 1843.

These epistles not only prove that brevity is the soul of wit, but that the jocose cleric had his little bit of fun with the would-be Vicar Choral.

Mr. Lockey had previously made his first appearance in oratorio at Store Street Rooms, in connection with the Melophonic Society, in October, 1842, the work being Rossini's 'Stabat Mater,' then new to this country. In 1848 he was appointed a Gentleman of the Chapel Royal, and for a period of ten or twelve years his services were in frequent request in London and at the various Provincial Festivals. In 1853 he married Miss Martha Williams, an excellent contralto soloist, who predeceased him. Mr. Lockey became one of the most celebrated tenor singers of his day; but, unfortunately, a throat affection deprived the art and the public of an artist who could ill be spared, and about the early sixties he retired from the profession. At his death he had held his Vicar Choralship (on the old Foundation) at St. Paul's for nearly fifty-nine years, of which for forty-three years he had been represented by a deputy—at one time Mr. Fred. Walker, and latterly by Mr. James Barnby. In this connection, when a change of deputy had become necessary, the late William Winn, a fellow Vicar Choral, wrote to his friend as follows, under date April 7, 1870:—

MY DEAR LOCKEY.—If you have not arranged with anyone to take your deputyship at St. Paul's, the bearer (Mr. Lloyd, now a Gentleman of the Chapel Royal) would like to speak with you respecting it. He is in every way the very man, and indeed St. Paul's and all connected with it would be greatly benefited by the addition of such a member to the choir.

'The bearer' above mentioned was one Edward Lloyd, who took passage in a vessel other than deputyship across the sea of success.

The great event of Charles Lockey's life was his being selected to sing the tenor solos at the first performance of Mendelssohn's 'Elijah' at the Birmingham Musical Festival, August 26, 1846. He was the junior of the quartet of tenors engaged for that occasion, the remaining three being Mario, John Braham, and J. W. Hobbs. At the pianoforte rehearsal of the solos in London, Lockey, with his beautiful and sympathetic voice, immediately won Mendelssohn's golden opinion. The two tenor airs had been previously assigned to Mr. J. W. Hobbs, the father-in-law of Dr. Cummings, who generously relinquished them in favour of the younger singer. At the performance, Mr. Lockey sang his two solos 'deliciously,' said a critic. The first 'If with all your hearts' was encored, and 'the smile upon Mendelssohn's face while it was being sung showed how much he was pleased with the chaste execution of this young tenor.' Mendelssohn was so charmed with him that, in a letter to his brother, describing the performance, the composer said: 'A young English tenor, sang the last air [Then shall the righteous shine forth] so beautifully, that I was obliged to collect all my energies so as not to be affected.' Again, in a letter to William Bartholomew, his translator, respecting the first performance in London of the revised oratorio, Mendelssohn said: 'Of course Lockey would be quite sufficient for all

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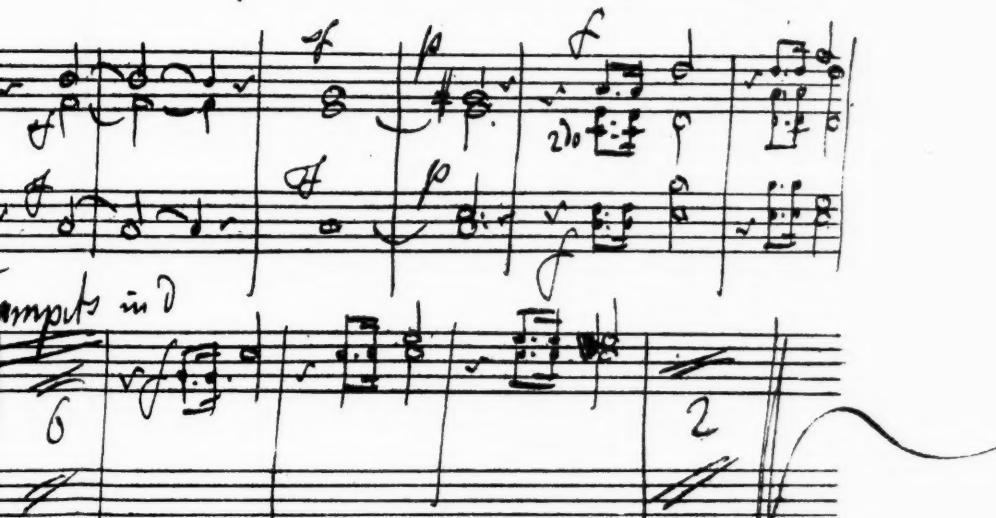
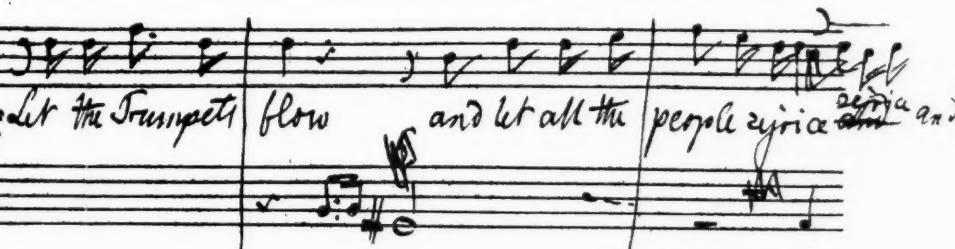
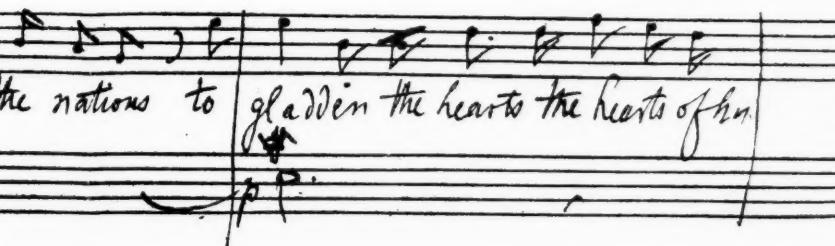
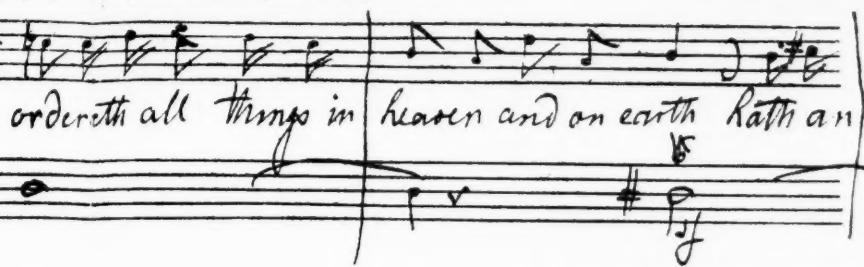
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SED BY MENDELSSOHN AND SUNG BY MR. CHARLES LOCKEY.

(graph by the kind permission of Mr. John Lockey.)



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the tenor solos!' Mr. Chorley, writing of him in the *Athenaeum*, in connection with 'Elijah,' said: 'Mr. Lockey has substantiated his claim to be considered our first English tenor of serious music.' Some important information on the subject of the *tempi* of Elijah will be found on page 27.

An interesting incident, in which Mr. Lockey took an important part, occurred at this Birmingham Musical Festival of 1846, the details of which may be quoted from the 'History of Mendelssohn's Elijah,'²⁵

'At the concluding concert, on Friday morning, the final chorus of Handel's 'Zadok, the Priest' was set down for performance. Almost at the last minute it was found that there was no music for the preceding Recitative printed in the word-book. The Committee were in a fix, and then they suddenly thought that Mendelssohn might be able to help them in their hour of need. He was sitting in the Vice-President's gallery, enjoying the performance, when the chairman of the Orchestral Committee,



JOHN LIPSTROT HATTON AND CHARLES LOCKEY.

late Mr. J. F. Ledsam, went to him and stated their difficulty. Mendelssohn at once proceeded to an ante-room, and, in a few minutes, composed a recitative for tenor solo, with accompaniment for strings and two trumpets. The parts were expeditiously copied by the indefatigable Goodwin, and the whole recitative was performed *prima vista* by Mr. Lockey, a quintet of strings and the two trumpet players. The audience were entirely ignorant of the

circumstance of this impromptu composition, and doubtless thought that they were listening to music by Handel.'

Mendelssohn presented his manuscript of this unpremeditated Handelian recitative to Mr. Lockey, as a memento of the event, and of his sympathetic rendering of the tenor solos in 'Elijah.' Through the kindness of his son, Mr. John Lockey, we are enabled to present our readers with an exact reproduction of Mendelssohn's autograph, with its very charming inscription. It forms one of our Special Supplements.

²⁵'The History of Mendelssohn's oratorio Elijah.' By F. G. Edwards. Novello. 1896. p. 93.

Church and Organ Music.

SERVICES TWO HUNDRED YEARS AGO.

Any preconceived idea that early and frequent services are modern features of ecclesiastical life may be dismissed by such a peep into the past as is afforded by an old psalm-tune book, entitled :—

Select | Psalms and Hymns | For the USE of the | Parish Church, | and Chappel | of | St. James's Westminster. | The sixth edition.

London Printed by J. Heptinstall, for the | Company of Stationers. | MDCCIV.

On page 58 of this psalmody collection, information concerning the services of the familiar church in Piccadilly is set forth in the following form :—

A Table of the Prayers, Sermons, and Sacraments in the Parish-Church of St. James's, Westminster, throughout the year.

Prayers every day, at Six (in the Winter, at Seven) and eleven in the morning, and at Three and Six in the afternoon.

Prayers and Sermons every Lord's-day at ten and three.

As also prayers at six or seven in the morning, and five in the afternoon.

Every second Sunday of the month.. Prayers, sermons, i sacrament.

Every Sunday, from Palm Sunday to Trinity Sunday Prayers, sermons, i sacrament.

New Year's Day Prayers, i sermon, i sacrament.

King Charles's Martyrdom, January 30 Prayers, i sermon.

The Queen's Inauguration, March 8 Prayers, i sermon.

Ash-wednesday Prayers, i sermon.

Every Thursday after, till the Passion Week Prayers, i sermon.

Palm-sunday Prayers, sermon, 2 sacraments.

Good-Friday Prayers, i sermon.

Easter-Day Prayers, sermons, 2 sacraments.

May 29 Prayers.

Whit-sunday Prayers, sermons, 2 sacraments.

November the Fifth Prayers, i sermon.

Christmas-day Prayers, i sermon, 2 sacraments.

All public Fasts or Thanksgivings.. Prayers, i sermon.

Every Festival in the Year besides.. Prayers, i sermon.

Every Thursday from Michaelmas to Christmas Prayers.

Every Thursday from Epiphany to Ash-wednesday Prayers, catechising.

Every Thursday from after Easter Week to Midsummer Day Prayers, catechising.

If the Thursday be a Festival Day, the catechising for that day is omitted.

NOTE.—That all Festival-days, when there is a Sermon, Prayers begin as on Sundays. All Fasting-days, the Morning Prayers begin at Eleven, the Evening a little before Three. When there are two Sacraments, the first Morning Service begins at Seven, the second at Ten o'clock. Upon all other Sacrament-days, the Morning Service begins usually a quarter sooner, the Evening a quarter later than upon other Sundays. The daily Morning Prayers, from Michaelmas to Candlemas, begin not till Seven in the morning.

The book contains the well-known psalm-tune 'St. James,' which made its first appearance as long ago as 1697. At some future time we hope to say something about this fine old tune and its composer, Raphael Courteville.

WHERE WAS DR. BLOW BORN?

Modern biographers—with that distrust of previous writers which gives a certain zest to the pursuit—have completely disproved the statement, made over and over again, that Dr. John Blow was born at North Collingham in Nottinghamshire. The registers of that parish contain no reference whatever to him or to his family. Anthony à Wood (1632-1695), in a manuscript account of the composer's life, preserved in the Bodleian Library, Oxford, says: 'Dr. Rogers tells me that John Blow was born in London. Hearsay information of this kind is poor biographical material as compared with documentary evidence, and some recent writers on Dr. Blow have as readily swallowed the London bait as did the older scribes of North Collingham, without realizing the risk of being caught.'

What seems to throw a new light, and to a large extent furnishes conclusive information on the matter, has recently been discovered by Mr. Thomas M. Blagg, of Newark, who contributed to the *Athenaeum*, of the 7th ult., the result of his investigations in these words :—

I have recently been working at the parish registers of this place (Newark), and I find a Henry Blow and Katharine Langwarth, widow, were married here in 1647. They had three children: Henry, born in 1647; John, baptized February 23, 1648-9; and Katharine, born two years later. The idea immediately occurred to me that this John might be the author of the 'Amphion Anglicus' Newark is within six miles of North Collingham, his reputed birthplace, and any other connexion with the place—such, possibly, as its being the residence of his mother's relatives—might have given rise to its being assigned as his birthplace.

According to the allegation for his marriage licence, September, 1674, John Blow was then twenty-six years old, whereas, if this Newark entry relate to him, and as would almost certainly be the case, he was baptised within a day or two of his birth, he would be five months short of that age. This discrepancy, however, is so slight that the assumption cannot be dismissed on that ground alone.

Of Blow's family we know very little. His eldest son was named Henry, and one of his three daughters Katharine. If the Newark baptism be really his, what more natural than that his son should be given the same name as was borne by his father and elder brother, and that he should name his daughter after his mother and only sister?

Mr. Blagg concludes his interesting communication with references to the will of Dr. Blow—wherein the old church composer mentions his 'sister Cage' and 'niece Elizabeth Blow'—and to collateral branches of the family. He is of opinion that after the death of Henry Blow (the father) in 1655, the family removed to London, where John became one of the children of the Chapel Royal in 1660.

SPECIAL SERVICES.

The special Advent Service at St. Paul's Cathedral on the 3rd ult., was of unusual interest, in that the German Requiem by Brahms was performed by the Cathedral choir and a full orchestra, under Sir George Martin's careful conductorship, with Mr. Charles Macpherson at the organ. A very remarkable feature of the service was the singing of the boys, the tone was simply delicious.—The orchestral and oratorio Services at Brixton Church, on Sunday afternoon,

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continue to be much appreciated. On the 1st ult. a new and effective overture, entitled 'Christiana,' was performed. The work is the composition of Mr. Douglas Redman, organist of the church and conductor of the Brixton Oratorio Choir, under whose direction the overture was impressively performed by the orchestra. On the 15th ult., selections from Mendelssohn's 'St. Paul' were given in the presence of a large congregation.—The performances of Bach's Christmas Oratorio, on Friday evenings, at the historic church of St. Anne's, Soho, are well worth the attention of Bach lovers and earnest-minded church musicians. Mr. E. H. Thorne, the organist and choir-master, is well serving the art he loves by presenting, as he does so admirably, these old-time masterpieces.—The same work (Parts i.-iii.) was effectively given, on the 11th ult., at the Parish Church, Kingston-on-Thames, under the conductorship of Dr. Alderson, organist of the church, with Mr. E. Stephenson, of St. Michael's church, Brighton, at the organ, and the co-operation of a professional orchestra of strings and drums.

Mr. H. L. Balfour read a paper before the Incorporated Society of Musicians (London section) on the 14th ult., on 'Organ accompaniments,' a very important subject in these days of overgrown organs.

ORGAN RECITALS.

Mr. James M. Preston, Zion Chapel, South Shields (Fantasia in D minor, Op. 10, Schellenberg).—Mr. H. W. Chuter, Salisbury Cathedral (Fantasia in F minor, Mozart).—Mr. Edwin H. Lemare, St. Margaret's, Westminster (Marche Solennelle, Lemare).—Mr. Harry E. Wall, St. Nicholas', Rodmersham (Holsworthy Church Bells, Wesley).—Mr. R. W. Strickland, College Street Chapel, Northampton.—Mr. R. Sharpe, Salisbury Cathedral (Andante in D, with Variations, posthumous, Mendelssohn).—Mr. Ernest H. Smith, St. Bede's, Liverpool (Canzonet in G, Chipp).—Mr. R. E. Parker, Parish Church, Wilmslow (Sonata da Camera, Peace).—Mr. H. Crackell, Masbro' Chapel (Concerto Overture, Hollins).—Mr. Sydney L. K. Crookes, Adam Smith Hall, Kirkcaldy (Toccata in A, Best).—Mr. T. H. Collinson, Bonnington United Free Church, Leith (Larghetto from the Clarinet Quintet, Mozart).—Mr. H. Mozart Sheaves, Parish Church, Timperley (Fantasia in E flat, Saint-Saëns).—Mr. Charlton T. Speer, St. Nicholas, Sutton (Concert Fantasia, Stewart).—Mr. G. F. Tendall, Diocesan Training College Chapel, York (Ite missa est, Lemmens).—Mr. J. W. Cheadle, St. Michael's Parish Church, Dumfries (Adagio in E, Merkel).—Mr. E. G. Croager, St. Paul's, Avenue Road, Hampstead (Schizzo in B minor, Lemare).—Mr. A. E. Davies, St. George's, Brockley (March in B flat, Silas).—Mr. Arthur S. Manfield, Canal Street United Free Church, Paisley (Schizzo, Hoyte).—Dr. Keighley, Milton Church, Rochdale.—Dr. Henry T. Pringuer, Presbyterian Church, Stoke Newton (March from 'David,' C. E. Horsley).—Mr. R. H. Turner, Parish Church, Portsmouth (Sonata in C minor, Salomé).—Mr. Maughan Barnett, St. John's, Wellington, N.Z. (Choral Song and Fugue, S. S. Wesley).—Mr. W. Nelson Govier, Parish Church, Ware (Overture in C, Hollins).—Mr. C. J. Brennan, Elmwood Presbyterian Church, Belfast (Intermezzo, Hollins).—Mr. A. Thompson, St. Stephen's, Hounslow (Concerto in B flat, Handel).—Mr. Clarence Eddy, St. Bartholomew's, New York (Fantasia in F, John E. West).—Mr. A. Herbert Brewer, Parish Church, Weston-super-Mare (Dithyramb, Basil Harwood).—Mr. Warren R. Heden, St. John's, Waterbury, Connecticut (Grand Chœur in A, Salomé).—Mr. J. Gray, Adam Smith Hall, Kirkcaldy.—Mr. J. Weston Nicholl, Victoria Hall, Halifax, who played Rheinberger's last composition, the Organ Sonata No. 20, Op. 196, for the first time in England.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. S. Askham, Parish Church, Lismaghaw, N.B.
Mr. Frank Drewett, St. John-the-Evangelist, Drury Lane.
Mr. Edward D. Potter, Berkeley Chapel, Mayfair.

Reviews.

MUSICAL LITERATURE.

Oxford History of Music. Vol. I. The Polyphonic Period.
Part I. *Method of Musical Art.* 330-1330. By H. E. Wooldridge, M.A.

[Oxford : The Clarendon Press.]

This interesting volume is the first fruit of a broad and comprehensive scheme for the survey of the whole field of music in its growth and evolution as an art.

To trace the successive stages through which it has passed, to keep touch with the thread of continuity linking these various stages together—from the early times when consecutive simple sounds formed the melodies of Greek music, through the great polyphonic period when men learned to combine different individual utterances simultaneously, to the marvellous vocal and instrumental structures of harmony and counterpoint of our own days—has been the aim of the authors of this history. In order to secure not only breadth of view, but also complete sympathy with every phase of musical life, the work has been planned in six volumes, which have been placed in the hands of five men, peculiarly qualified to have part in what is really a gigantic and exhaustive musical treatise.

The first two volumes, by Professor H. E. Wooldridge, treat of the music of the Middle Ages, the first (recently published) carrying us up to the period of discant, the second 'tracing the course of modal counterpoint up to the work of Palestrina and his successors; the third, by Sir Hubert Parry, follows the line of the early monodic movement from its origin in Josquin and Arcadelt to its culmination in Purcell; the fourth, by Mr. J. A. Fuller Maitland, deals especially with the music of Bach and Handel, and with the harmonic counterpoint which is peculiarly characteristic of their time; the fifth, by the Editor, Mr. W. H. Hadow, narrates the rise and progress of the Viennese School, and carries from Haydn to Schubert the development of the great instrumental forms; the sixth, by Mr. E. Dannreuther, describes that phase of the art which is distinctively known as Romantic, and discusses the formative conditions which inspired Weber in the theatre, Schumann and Chopin in the concert-room.'

Professor Wooldridge plunges at once into his subject, carrying us back to Greek music in the fourth century, where may be found the germs of polyphony,—for the singing of a melody by mixed voices or in unison no doubt suggested inquiry into the reason of its being so much more pleasant to the ear than the singing of the same melody by equal voices. The *magadis*, a many-stringed instrument which permitted the striking each note of a melody in octaves, led to the singing of the concord of the octave being known as *magadizing*, and this, though still belonging to the melodic form, may be looked upon as the origin of polyphony; but before it could develop to any degree, there remained a large step to be taken, namely, the realisation of the possibility of voices singing *different* notes simultaneously.

The Greeks having carried their technical development to a high point, but having no further creative impulse to sweep music on beyond the stage of melodic beauty it had reached, it was for the Italians to infuse fresh life into the old material. This they did by utilising it for the Hymns and Antiphons of the Ritual of the Latin Church; of these the oldest specimens date from the end of the fourth century. M. Gevaert, in his '*Mélopée Antique dans le Chant de l'Eglise Latine*,' has very ably demonstrated how the early Christian music was continued on the same technical lines as the old Greek melodies, certainly until the end of the seventh century, and possibly until about the year 900.

Professor Wooldridge gives examples from Gevaert of all the scales found in the earliest Hymns and Antiphons; these on comparison are found to be exactly the same as the scales used in extant Greek compositions.

In the middle of the ninth century, after an interval of about 250 years, during which the art of music must have been steadily progressing, there appeared the '*Musica*

'Disciplina' of Aurelian of Réomé, the earliest musical treatise known written by a churchman, presenting in a new form the eight ecclesiastical or 'Gregorian' modes. This treatise shows that the system of authentic and plagal modes was firmly established; and with slight alterations it continued to hold its own for many hundreds of years. Towards the close of the ninth century the first mention of 'organizing,' that is, the simultaneous singing or playing of concords, is to be found, and by the end of the next century it had been realised that concord included such intervals as fourths and fifths, this so-called 'symphonious' singing being known as organum or diaphony. This system is fully recognised in the treatise 'Musica Enchiridias,' and in the commentary 'Scholia Enchiridias.' In the beginning of the eleventh century appeared the 'Micrologus' of Guido of Arezzo, which shows the modifications arising from the greater freedom allowed to individual judgment in the choice of sounds other than the traditional concords, and formerly held to be utterly discordant. This resulted in free diaphony as opposed to strict diaphony.

Professor Wooldridge then traces the development of organum through certain examples of the music of that period still left to us—though unfortunately in a writing that is difficult to decipher—it being noted throughout in neumes; as in the case of the Winchester Troper, a most interesting English manuscript. The 'Musica' of Johannes Cotto, written about 1100, and an anonymous treatise 'Ad organum faciendum' in the Ambrosian Library at Milan (printed by Coussemaker), are quoted to show the progress of the new organum: in the latter, be it noted, the vox organalis is above the vox principialis, instead of below, as formerly. As more and more liberty was allowed, resulting in the use of contrary instead of parallel movement, of pleasing discords instead of concords pure and simple, the term *discant*, a 'double' or 'diverse' song, came to be applied to music.

The next great step to be made in the art was the use of a musical measure. Up till then a metrical measure only had existed, the music of hymns and songs following the metre of the words to which it was set. No attempt had been made to use different kinds of metre in different voices at the same time, but directly such experiments were made, they were bound to result in a keen sense of the necessity of a common musical measure which would include the duple and triple proportions of different metres. The result was a long note ♩ divisible into three equal or two unequal parts, known as breves ■; this again was subdivided into three notes or semibreves ♦—from this basis rose the complicated structure of mensural music known as 'Cantus Mensurabilis.'

Its theoretical development in France and in England can be traced in treatises of the twelfth and thirteenth centuries, and by great good fortune Professor Wooldridge has found an extraordinary wealth of illustrations of early mensural music at his disposal in a thirteenth century manuscript, known as the Antiphonarium Mediceum, in the Laurentian Library at Florence. Dr. Wilhelm Meyer (*Der Ursprung des Motets*, 1868) identified this manuscript as being a series or part of a series of six volumes of vocal music, in two, three and four parts, compiled by Léonin and Pérotin, belonging to the library of Notre Dame of Paris in the thirteenth century. It is described and had probably been seen by the anonymous author of 'De Mensuris et Discantu,' a treatise in the British Museum. The account given by this anonymous author of individual compositions as examples of various forms, enabled Professor Wooldridge to identify specimens of *organum purum* of which only a few examples—and of *Conductus*—of which no example, had hitherto been known; *organum communiter sumptum* not being described, its exact form still remains rather doubtful. Of the various types of composition called by these weird names, of the Cantilena and Rondel, of the Hoquet or Ochetus, and of the Motet, Professor Wooldridge gives a learned exposition, copiously illustrated by examples drawn largely from the Florence manuscript. These include eight specimens of the different species of organum, and four long examples of the various kinds of conductus, including two by Maître Pérotin. From the photographic facsimiles one can

judge of the accuracy and painstaking care with which Professor Wooldridge has transcribed them. He concludes this volume with examples of the motet taken from the Florence manuscript, which are probably some of the earliest ever written.

Enough has been said to show that Professor Wooldridge, far from being overpowered by the great mass of documents and facts to be marshalled and located in their right positions in the slow, puzzling growth of the art of music, has organised the whole with much insight and critical judgment. This first volume gives us an idea of the high level of excellence to which we may expect the following volumes of the Oxford History of Music to attain under the able editorship of Mr. W. H. Hadow.

CECIE STAINER.

A Biographical Dictionary of Musicians. Compiled and Edited by Theodore Baker, Ph.D. [New York : G. Schirmer. London : Charles Woolhouse.]

The compiler of every new dictionary, biography, or otherwise, owes not a little to previous tillers in the same field. So far as biography is concerned he will find many tares of error that have a tendency to become deep rooted and choke the crop of the good seed of accuracy. In his admirable preface, Dr. Baker says: 'A careful collation of the standard works of reference has resulted in a weeding-out of very many mistakes, due to carelessness or inadvertence, in the biographical matter belonging to past epochs.' He goes on to say that much reliable and valuable information has been obtained by direct correspondence with those biographised, 'though many enquiries remained unanswered.' The Dictionary, which contains nearly six thousand biographies, is specially strong in the notices of living English and American musicians—the omission of Sir George Martin is most probably an oversight—and herein it will be found invaluable as a book of reference, and one that should be on the shelves of every musician who takes an interest in the literary side of his art. Three hundred pen-and-ink vignettes, drawn by the Russian artist Gribayedoff, after authentic portraits, illustrate its pages. Dr. Baker has, in one or two cases, honoured us by extracting his information from the Biographical Sketches which have appeared in these columns, and moreover this conscientious American editor has been good enough to acknowledge his indebtedness to this journal. In so doing he sets not a few British writers on music a good example in manners.

Early Scottish Melodies, including examples from MSS. and early printed works . . . Notes on former Annotators, English and other claims and Biographical Notices, &c. Written and arranged by John Glen. [Edinburgh : J. and R. Glen.]

Mr. John Glen, who is also author of two other important works on Scottish music, places on the title-page of the present volume this aphorism from Burns:—

'Facts are chiefs that winne ding'

And downa be disputed.'

which, being interpreted, chiefly means that the author on behalf of his country reclaims a number of Scottish airs assigned by careless or prejudiced commentators as belonging to the Southron. Mr. Glen's deep knowledge of his subject, begot of probably half-a-century's gleanings among the aforesaid facts, certainly cannot lightly be disputed, but upon what particulars he bases his different arguments, and how far he succeeds in justifying his Scottish claim over an English or an Irish one, this brief notice cannot deal. We venture to think, however, that in some cases the matter may be still left an open one. The mere fact of finding an earlier English or Scottish printed or MS. version of an air can scarcely be considered a satisfactory proof of its origin one way or another, and, in addition to this difficulty, we have the fact to contend with, that an air carried traditionally from one country to another quickly gets a flavour or a characteristic of the music of its last resting-place imparted to it.

We English are much less anxious over the guardianship of our claims to our national music than are the

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Scotch. The Scot lives far more in the glories of his nation's past history, its lore, and its songs than does the average Englishman, and to the latter it is rather a matter of wonder, and sometimes amusement, that the Scot feels so deeply and so individually any aspersion on, or unjust claim in regard to, these things.

Whether one can absolutely accept, in all cases or not, the conclusions come to by Mr. Glen, students of British National Song cannot but thank him for the immense range of fresh facts which he has brought to bear on the question. His book is undoubtedly a *necessity* to all interested in the enquiry.

Besides the contest of English and other claims, the work forms a running commentary on the well-known collection of Scottish songs, Johnson's 'Scots Musical Museum,' which Robert Burns prophesied would be in future ages the text-book and standard of Scottish song and music.'

The volume also contains much interesting biographical matter, with an excellent bibliographical catalogue of music and song books, which contain Scottish lyrics and tunes. It is a handsomely printed book which may be in all points heartily recommended.

CHURCH MUSIC.

Drop down, ye heavens. The Lord is in His Holy Temple. They were lovely and pleasant in their lives. By John Stainer.

(Novello's Octavo Anthems.)

[Novello and Company, Limited.]

It is not too much to say that the above three anthems show the genius of the late Sir John Stainer at its best. The first is intended for the Feast of the Annunciation, and is a fine example of modern church music, in which the skill of the composer as a contrapuntist is prominently shown. The second anthem is designed for the Feast of the Purification. It is laid out in five vocal parts, two of which are for sopranos, and opens with a bold theme given out in unison by the entire choir, a method admirably accentuating the spirit of the sentence, 'The Lord is in His Holy Temple.' Exceedingly happy is the subsequent delivery, at the end of the subject in unison by the organ as well as the voices. The third anthem, for the Feast of St. Simon and St. Jude, is of a more placid character than the preceding compositions. The conclusion, however, consists of a tersely developed fugue built up with a characteristic subject and counter subject. Well-trained choirs will find great pleasure in singing these anthems.

Holy, holy, holy. By F. Cellier.

Deliver me, O Lord. By John Stainer.

Why art thou so vexed, O my soul. Whom the Lord loveth. By Charles Macpherson.

I am not worthy. The Heavenly Word. (Two Introits.)

By C. Lee Williams.

(Novello's Short Anthems.)

[Novello and Company, Limited.]

The text of Mr. Cellier's anthem forms part of the Communion Service, and the climax suggested by the words is effectively worked up by the music. The late Sir John Stainer's setting of 'Deliver me, O Lord,' is not one of his latest compositions, but as a fine expression of masculine devotion, it merits honourable mention. Mr. Macpherson, in his music to 'Why art thou so vexed, O my soul?' has adopted what may be termed the 'interludial' form, the phrases delivered by the voices being divided by short passages for the organ in the nature of commentary. The anthem is an admirable example of modern church music. The voice parts of 'Whom the Lord loveth,' by the same composer, are continuous, and for the most part the accompaniment merely doubles the vocal writing. This anthem is charged with real musical interest. The two Introits by Mr. Lee Williams are simply but impressively set. The first opens with a soprano solo, the melody of which is subsequently taken up by the choir. The second is the more important, and contains a section intended to be sung as a quartet unaccompanied, and forms an effective contrast to the boldness and vigour of the opening of the finale.

PART MUSIC, &c.

Cupid, look about thee. By John Stainer.
Good night, beloved. My Dearie. When through the Piazzetta.
By Myles B. Foster.

(*The Orpheus.*)

[Novello and Company, Limited.]

Sir John Stainer was always happy when writing for male voices, and the part-song, 'Cupid, look about thee,' is a bright example of his skill in treating them. Many may hold that the exhortation to the god of love is quite unnecessary, but this cannot be said of the music, which would form a valuable addition to the repertory of any male-voice choir.

Longfellow's 'Good night, beloved' seems to possess irresistible attraction to composers. Mr. Myles Foster's setting has melodic charm, and breathes the confidence of the lover assured of his dearly beloved's affection. The music is grateful to sing, especially that for the first bass, who has been much favoured by the composer. The same writer's setting of Robert Burns's exquisite little lyric, 'My Dearie,' is most expressive, and sung by a well-balanced choir would prove to be very effective. 'When through the Piazzetta' affects a different style. The words are chiefly sung by the altos, while the other voices supply a *bouche fermé* accompaniment in imitation of a guitar, one of those happy touches so characteristic of the composer.

To Harmony. The Water-Lily. The Bells are ringing. Composed by Nicolai von Wilm.

(Novello's Trios and Quartets for Female Voices.)

[Novello and Company, Limited.]

Nicolai von Wilm is a composer who possesses the gift of melody; moreover, he writes gratefully for the voice, with a keen sense of contrast and manifest knowledge of what is effective in choral music. The German text has been translated into excellent English by Miss Georgina E. Troutbeck, and with that deftness which characterised the efforts of her father in this particular field.

Seven Songs of Ireland. By St. John Lacy.

[E. Ascherberg and Co.]

The words of three of these songs are translations of Irish ballads, and the others are equally instinct with the sentiment of the Emerald Isle. The composer writes easily in the musical idiom of his countrymen, and the collection is worthy of the attention of all vocalists.

Twelve Short Songs. By Mabel Jennings.

[Weekes and Co.]

It is not often that a song leaves a feeling of regret that it is too short, but this impression is made by the majority of this lady's series of vocal compositions. This is caused not only by the felicitous manner in which the spirit of the text is echoed in the music, but by a freshness of treatment that excites the esteem and admiration of the musician. The above remarks apply in particular to the first two songs, settings of Mr. Austin Dobson's 'Love is a swallow' and 'Oh, love's but a dream,' which are most dainty and tasteful trifles. It should be added that the songs are designed for a contralto or a baritone voice.

Idyll for Violin and Pianoforte. By S. Coleridge-Taylor.
Mazourka for Violin (Op. 49, No. 3). By Emile Sauret.
Chant sans paroles for Violin. By Edwin H. Lemare.

[Novello and Company, Limited.]

This serious composition of Mr. Coleridge-Taylor demands two able executants for its performance. It is an earnest and moreover musically work of great interest. A violin solo by Emile Sauret is sure to be well written for the instrument, and worthy the attention of a good performer. The present example is an admirable piece of brilliant and effective writing; the player should have command of the finger-board and a good staccato bow. Mr. Lemare's charming little piece may be played entirely in the first position, and so is well within the reach of a young player with an expressive touch. It is sure to find many admirers.

JAROSLAV KOČIÁN.

A NEW VIOLINIST.

The biography of Jaroslav Kočián is one that may be told in a very few words. He was born at Wildenschwert, in Bohemia, February 22, 1884, therefore he is not yet eighteen. He began to play the violin when only three-and-a-half years of age—a mere baby, in fact. His father, a schoolmaster by profession, was his first teacher. At the age of twelve the boy entered the Prague Conservatorium of Music, and studied the violin in that institution under Sevčík—the master of Ondříček and Kubelík. He had an equally good teacher for composition in Antonín Dvořák. He left the Conservatorium only in July last, and since then he has been giving concerts in Brünn, Prague, and Vienna with the greatest success.



M. Kočián has given two recitals during the past month at St. James's Hall—on the 9th and 20th ult. Beethoven, of all composers, is the strong test of an artist's sensibility to the hidden depths of profound feeling. In the slow movement of that great master's pianoforte and violin Sonata in C minor, young Kočián showed that he was the fortunate possessor of a soul. Tenderness, poetry and faultless intonation combined to make this a true poem that came from the heart and went to the heart. His interpretation of the exacting Chaconne of Bach was a magnificent achievement—worthy of one of the greatest masters of the instrument. In listening to young Kočián one could hardly realise that he was a stripling of eighteen. What may he not become? We shall see. In the meantime his future career will be watched with the keenest interest.

A word of praise is the just due of Miss Marguerite Elzy, an excellent English pianist, for the admirable manner in which she shared with M. Kočián the success of the Beethoven Sonata above referred to, and for her delicate playing of some Chopin pieces. Mr. Wilfred Bendall was an able accompanist.

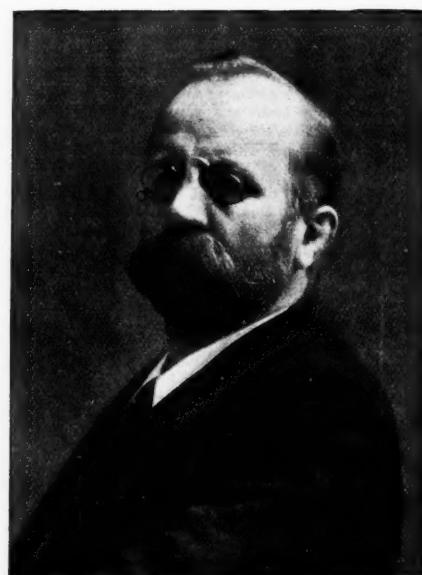
ELGAR'S DREAM OF GERONTIUS
IN GERMANY.

(BY TELEGRAM FROM OUR SPECIAL CORRESPONDENT)

Düsseldorf, December 20, 1901.

Professor Julius Buths, most enthusiastic and eclectic of musicians, deserves all honour for the splendid interpretation of Dr. Elgar's 'Dream of Gerontius,' which it was my good fortune to listen to in the Tonhalle of this place last night. The Professor had taken enormous pains over the rehearsals, and trained the chorus in a masterly manner; the result was such splendid tone, colour, precision, and intellectual quality as exceeded all expectation. The semi-chorus, of professional voices, soared clearly and beautifully above the main chorus, producing an ethereal effect beyond description. The whole of the choral portion was admirably sung and made a great impression, the concluding bars dying away in serenest peace.

In regard to the soloists, Dr. Wuellner gave quite an ideal reading of the part of *Gerontius*. He had thoroughly grasped the spiritual significance of the music. The



(Photograph by Thom. Lantin, Düsseldorf.)
PROFESSOR JULIUS BUTHS.

audience were deeply moved. Fräulein Antonie Beel, with her clear, musical voice, and Herr Willy Metzmacher, in his deep declamatory tones, did full justice to the music assigned to them. The orchestra, led by Herren Otto Reibold and Eugen Adorjan, reached almost perfection, the prelude especially being superbly played, and a sudden *pianissimo*, following a great climax, skilfully managed. Professor F. W. Franke was an efficient organist.

Dr. Elgar was enthusiastically called at the end, and the orchestra and organ greeted him with the greatest honour of an instrumental *Tusch*; moreover, he was presented by the chorus, *coram publico*, with an enormous laurel wreath amidst most appreciative applause by an audience of 2,000 people.

One and all—performers and listeners—seemed to be greatly impressed at the production in the Fatherland of this English masterpiece. Professor Buths, who translated Newman's words into German, and to whom all praise is due, frequently expressed delight at the success of the work and this triumph of English music. It was an evening that will be long remembered, and one that may have a far-reaching influence upon the progress of British music in foreign lands.

Sleep, sleep, mother's own pretty one.

LULLABY FOR FOUR VOICES.

Words Anon.

Composed by W. H. BELL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante tranquillo.

SOPRANO.

ALTO.

TENOR.

BASS.

(For practice only.)

Copyright, 1901, by Novello and Company Limited.

SLEEP, SLEEP, MOTHER'S OWN PRETTY ONE.

January 1, 1902.

dim.

*poco rit.**a tempo.**mf**poco rit.**a tempo.**dim.**mf**poco rit.**a tempo.**dim.**morendo.**pp*

moth - er and thee Till the night is done, sleep, . . . sleep.

pp

gels will keep . . . thee Till the night is done.

pp

gels will keep . . . thee, sleep, . . . sleep.

pp

sleep,

sleep,

sleep.

*morendo.**d*

p

Rest, rest, the lone waves are sigh - ing, Night all their beau - ty in black-ness is

Rest, . . . rest, . . . Night all their beau - ty in black-ness is

Rest, . . . rest, . . . Night all their beau - ty in black-ness is

Rest, . . . rest, . . . Night all their beau - ty in black-ness is

cres.

steep - ing, While moth - er watch - es where thou art ly - ing, Fath - er is sail - ing,

cres.

steep - ing, While moth - er watch - es thee, Fath - er is sail - ing,

cres.

steep - ing, While moth - er watch - es thee, Fath - er is sail - ing,

cres.

steep - ing, While moth - er watch - es where thou art ly - ing, Fath - er is sail - ing,

cres.

'Mid the wind's wail - ing, O - ver the bil - lows his frail bark is leap - ing, Yet to thy

poco rit. *mf a tempo.* *dim.*

'Mid the wind's wail - ing, O - ver the bil - lows his frail bark is leap - ing, Yet to thy

poco rit. *mf a tempo.* *dim.*

'Mid the wind's wail - ing, O - ver the bil - lows his frail bark is .. leap - ing, Yet to thy

poco rit. *mf a tempo.* *dim.*

'Mid the wind's wail - ing, Yet to thy cra - - dle his thoughts

poco rit. *mf a tempo.* *dim.*

cra - dle his thoughts home are fly - ing, Rest . . . an - gels blest, keep him and
 cra - dle his thoughts home are fly - ing, Rest . . . rest, . . . an -
 cra - dle his thoughts home are fly - ing, Rest . . . an - gels blest, . . . an - gels
 home are fly - ing, Rest, . . . rest, . . . rest,
morendo.
 thee, Now the day is dy - ing, Rest, . . . rest,
 gels keep . . . thee, Now . . . the day is dy - ing,
 blest, keep . . . thee, Rest, . . . rest,
 rest, . . . rest, . . . rest,
morendo.
ppp perdendosi. rall. pppp
 rest, . . . rest, . . . rest, . . . rest, . . . rest,
ppp perdendosi. rest, . . . rest, . . . rest, . . . rest,
 Rest, . . . rest, . . . rest, . . . rest, . . . rest,
ppp perdendosi. rest, . . . rest, . . . rest, . . . rest,
 rest, . . . rest, . . . rest, . . . rest, . . . rest,
ppp perdendosi. rall. pppp

PHILIPP WOLFRUM'S
WEIHNACHTSMYSTERIUM.

The first English performance of this work, which has already attracted a great deal of attention in Germany, took place at Worcester on the 12th ult., and the credit of introducing it to England belongs to Dr. Elgar and the Worcestershire Philharmonic Society.

There is much in the work that is at variance outwardly with our preconceived notions of the devotional in music, but in its true inwardness it is profoundly reverential, and essentially German, and it seems safe to predict that the essential kinship between the two great nations will enable English music-lovers to overlook the strangeness and appreciate at its full worth the spirit, so closely akin to our own, which underlies it.

Dr. Wolfrum has not written an oratorio, but he has attempted to compose the music to an old mystery play in a style which takes into account all the most recent developments of music. His text is taken from old musical plays, from traditional religious songs, and from the Gospels; and many of his themes are well-known devotional folk-songs and chorales. Thus, the text of the most beautiful scene in the work—where the Virgin soliloquises by the side of the sleeping Child, and sees a vision of the Passion, and prays to Him for His intercession in the hour of her death—is taken from an old poem found at Mosburg, near Klagenfurt; and, as she concludes, an angelic choir softly repeats her last words, singing the first phrase of the well-known hymn 'O Haupt voll Blut und Wunden,' which occurs of course in Bach. Again, in another scene, the Virgin and St. Joseph are represented as singing the cradle song 'Joseph lieber, Joseph mein,' the ancient 'Resonet in laudibus' (which is used by Brahms in the second of his two songs with viola obbligato) as a duet, while a chorus of angels sings a Gloria, the whole being an elaborate movement of great contrapuntal complexity and ingenuity. And so it is in all the ten scenes of the Mystery, in some of which the chorales are, as in Bach, conceived as the utterances of the 'Ideale Gemeinde,' or the Christian Community. It might be said in other words that Dr. Wolfrum has treated the sacred music of the People in the same way as Humperdinck treated Children's ditties in 'Hansel und Gretel.' His orchestration is still more elaborate than Humperdinck's, and his power in handling polyphony even greater. Dr. Wolfrum has, moreover, a very keen sense of beauty in orchestral tone colour, a very fine instinct for dramatic appropriateness, and above all a genuine melodic gift. He has welded the apparently conflicting elements of old and simple tune and new and complicated treatment into a homogeneous whole of beauty and power; and he has contrived so to contrast the spiritual and the realistic, the divine and the very human, that each only serves as a foil to the other, and we have no sense of discrepancy when, for example, pastoral music of the most uncompromisingly imitative kind follows directly on the angels' song just mentioned.

In conclusion, it may be mentioned that the writer heard the work rehearsed in the morning and performed in the afternoon of the same day—a very severe test—and was far more deeply moved by the second playing than by the first.

Miss Adèle Haas (pupil of Mr. Willem Coenen) gave a pianoforte recital with much success at the Club Hall, Sevenoaks, on the 5th ult. Miss Haas played Beethoven's Sonata, Op. 27, No. 2, pieces by Karl Nawratil, Schütt, Godard, Liszt, and Schumann, with much delicacy and refinement, and was specially excellent in the Prelude and Scherzo in B flat minor by the last-named composer. Mr. Coenen was associated with her in Scharwenka's Scherzo for two pianofortes, given with much effect. Miss Helen Pattison contributed among other songs Coenen's 'Thou wilt remember us,' very successfully.

The Suite in F (for small orchestra) by Mr. F. Cunningham Woods, found a place in the concerts of the Handel Society and the Metropolitan College of Music, on the 13th and 16th ult. respectively, when on both occasions it was conducted by the composer.

The Music Schools.

THE ROYAL ACADEMY OF MUSIC.

The concert given by the students, on the 12th ult., at Queen's Hall, testified to much talent and good training. The first movement of a Symphony in G, by Yorke Bowen, proved an exceptionally meritorious composition, and two sketches respectively named 'Sunset' and 'Sunrise,' by Paul W. Corder, witnessed to poetical conception and considerable command of musical expression. A pleasing feature of the afternoon was the brilliant pianoforte playing by E. Gladys Law in Sir Alexander Mackenzie's 'Scottish' Concerto; and other soloists who deserve mention were May Friedeberg, violinist, and Arthur E. Newstead, pianist. The vocalists included Ethel Wood, Florence J. Hoole, and Gale Gardner. The first-named of this trio has already won distinction in our concert-rooms, and the two latter are exceptionally promising young singers. Sir A. C. Mackenzie conducted with his usual skill.

The following prizes and scholarships have been awarded: Heathcote-Long Prize (pianoforte playing) to Oscar Franklin.—The R.A.M. Club Prize (violin playing) to Spencer Dyke.—The Sainton-Dolby Prize to Amy A. Joyner.—The Rutson Memorial Prize to Margaret Llewellyn.—The Thalberg Scholarship (pianoforte playing) to Rosamond Ley.—The Bonamy Dobree Prize (violoncello playing) to Lionel E. Horton.—The Battison Haynes Prize (composition) to Marion White.—The Ross Scholarship (wind instrument players) to Henry Horatio Smith.—The Westmorland Scholarship (vocalists) to Katie E. B. Moss.—The Hine Prize (composition) to Amy M. Inglis.—The Potter Exhibition (pianoforte playing) to Felix Swinstead.

ROYAL COLLEGE OF MUSIC.

An unusually interesting concert was given by the students on the 13th ult., under Professor Stanford. It is not often an English orchestral work is heard in the beautiful concert hall attached to the College, wherefore we hailed with delight the prospect of a performance by a students' orchestra of Dr. Elgar's splendid 'Enigma' Variations. The work is no child's play to even the most capable orchestra in the world; how then would Sir Hubert Parry's clever young people fare over its difficulties? We are glad to report that they came out of the ordeal with flying colours. There was no mistaking the enthusiasm of those young players; and their admirable interpretation was greeted with quite exceptional warmth. Hermann Goetz's very beautiful setting for chorus and orchestra of Schiller's 'Nenia' received a much less satisfactory interpretation. The singers were none too sure of their notes, and the orchestra played in a somewhat rough-and-ready style. The lovely music (why are Goetz's works so rarely heard?) could scarcely make its proper effect under such circumstances. Schumann's 'Genoveva' overture and the fascinating 'Schatz Walzer' of Johann Strauss—an excellent feature even in a classical programme—completed the orchestral selection. Harold Samuel completed Beethoven's B flat Pianoforte Concerto, and Seth Hughes and Florence Macnaughten sang.

The performance, under the composer's direction, of Professor Stanford's opera, 'Much ado about nothing,' at the Lyceum Theatre, on November 29, furnished proof of the capabilities of the students, of whom Kate Anderson, as Beatrice, made her mark.

GUILDFALL SCHOOL OF MUSIC.

The chief feature of the Students' Orchestral Concert of the Guildhall School of Music, held on the 11th ult., at the City of London School, was a 'Suite Espagnole' by Henry E. Geehl, a vivacious and cleverly scored work, consisting of four movements, which are well worthy of publication. An Overture in C, by H. Condon Finucane, proved a meritorious student effort, and two songs, respectively named 'On the breeze so softly stealing' and 'Century's Dawn,' by A. J. Spencer, were well sung by Thomas E. Rainger. The Suite was conducted by its composer, but the remainder of the concert was ably directed by the Principal, Dr. W. H. Cummings.

London Concerts, &c.

Two Choral Performances, at the Queen's Hall, call for special mention: (1), that of Sir Arthur Sullivan's 'Golden Legend,' on November 22, by the Wolverhampton Festival Choir, with Madame Lillian Blauvelt, Madame Kirkby Lunn, Mr. John Coates, Mr. Ffrangcon-Davies, and Mr. Frederick Ranalow as soloists, by whom a most effective interpretation of the impressive music was secured; and (2), the rendering of Mendelssohn's 'Elijah,' on the 12th ult., by the Nottingham Sacred Harmonic Society, an exceptionally well-balanced body of choristers, whose singing reflected the greatest credit on their trainer, Mr. Smallwood Metcalfe. The performance gained memorable distinction by the exceptionally impressive embodiment of the prophet by Mr. Ffrangcon-Davies, whose reading entitles him to be placed in the highest rank of vocalists. The other principal singers were Madame Lillian Blauvelt, Miss Ada Crossley, and Mr. Lloyd Chandos. Both performances were most skilfully conducted by Mr. Henry J. Wood.

The first performance in London of Dr. Frederic Cowen's orchestral poem, 'Phantasy of Life and Love,' was given at Mr. Robert Newman's Symphony Concert, at Queen's Hall, on November 23, when it was admirably interpreted under the direction of Mr. Henry J. Wood. At the succeeding concert, on the 7th ult., the novelty was the first performance in England of M. Saint-Saëns's concert-room arrangement of the overture to his latest opera, 'Les Barbares,' originally produced at the Paris Opera House, on October 23 last. Although styled overture, the form of this piece is that of the modern prelude. With two exceptions the themes are taken from those occurring in the opera. Their development presents a mixture of style, and the most effective portion is that toward the conclusion. An extra Symphony Concert was given by Mr. Newman, on November 26, to bring into prominence Herr Becker's skill as a violoncellist.

The second and third of Mr. Robert Newman's 'Festival Orchestral Concerts' at the Royal Albert Hall, took place respectively on November 30 and the 14th ult. The programme of the former consisted entirely of music by Wagner, but at the latter the selection included Tschaïkowsky's well-worn Pathetic Symphony in B minor. The performances bore added testimony to the great skill of Mr. Henry J. Wood as a conductor, by reason of the remarkable precision, delicacy, and expression he obtained from so exceptionally large a body of instrumentalists.

A very enjoyable dramatic and violin recital was given on the 11th ult. at the Bechstein Hall, by Miss Ellen Bowick and Miss Nettie Atkinson. The excellent elocution and dramatic perception of the former were admirably shown in a new and pathetic little piece entitled 'After the ball,' by Mr. Parry, and furnished with an effective musical accompaniment by Mr. Stanley Hawley. Miss Atkinson's excellent violin playing was manifestly enjoyed.

Mr. Arthur Chappell, at his farewell concert given at the Royal Albert Hall, on the 18th ult., received the tribute due to one who has so skilfully directed the 'Pops.' for upwards of forty years. Madame Albani, Madame Clara Butt, and Mr. Santley (in splendid voice) sang; Lady Halle and M. Paderewski played upon their respective instruments, and Mr. Henry Bird faultlessly accompanied. The concert bore upon it the mark of success from every point of view.

Mr. Coleridge-Taylor's 'Hiawatha' was sung for the third time in its complete form, by the Royal Choral Society, on the 5th ult., at the Albert Hall, under the conductorship of Sir Frederick Bridge. The soloists were Madame Ella Russell, Mr. William Green, and Mr. Andrew Black. There was a large audience, and the beautiful music made its usual impressive effect.

The concert given by the Strolling Players' Orchestral Society, on the 11th ult., at Queen's Hall, was conducted by Mr. William Shakespeare, the successor to Mr. Norfolk Megone. A feature of the evening was the first performance of 'Three Bavarian Dances,' as recently

re-written by Dr. Edward Elgar. We shall hope to hear these charming compositions again shortly.

Miss Louisa White gave a concert of her own compositions, on November 26, at Steinway Hall. Several of the smaller pianoforte pieces were expressive and pretty, and the songs entitled 'A Lament,' 'Mist,' and 'The Wind and the Sea,' testified to refined taste. The vocalists were Miss Evelyn Downes and Mr. Frederick Ranalow.

A pleasing duet for violin and pianoforte, by Mr. W. A. Hurlstone, was played for the first time by the composer and Miss Lucy Stone at her and Mr. Sterling Mackinlay's concert at St. James's Hall, on November 29. The work entitled 'English Sketches' consists of three movements, the last of which is particularly bright and spirited.

The Bar Musical Society provided a pleasant afternoon's music, on the 7th ult., in the stately Inner Temple Hall. The chief feature of this Ladies' Concert was the excellent singing of the choir (male voices) under the careful conductorship of Mr. A. H. D. Prendergast, whose pleasing serenade, 'When for the world's repose,' received a well-merited encore.

Miss Adela Verne is to be greatly commended for giving a pianoforte recital of little-known compositions by British composers, on the 10th ult., at the Salle Erard. Her selection included a 'Theme and nineteen variations of masterly character by Sir Hubert Parry, which deserves the attention of all cultured pianists.

The popular concerts at St. James's Hall have been well attended, but no new works having been brought forward, it is only necessary to say that the Quartet Party, on November 23 and on the 7th ult., was led by M. Sauret, on November 30, by Herr Carl Halir, and on the 14th by Lady Halle.

The Stock Exchange Orchestral and Choral Society opened its nineteenth season on the 10th ult., at Queen's Hall, under the conductorship of Mr. Arthur W. Payne. The programme included a revival of Litolf's 'Maximilian Robespierre' Overture, and Beethoven's Fourth Symphony.

Mr. Harold Bauer's Pianoforte Recital at St. James's Hall on the 6th ult., was distinguished by probably the first performance in London of a remarkably fine work, consisting of a Prelude, Aria, and Finale, written in 1888 by Caesar Franck. Mr. Bauer played in a most masterly manner.

Miss Fanny Davies introduced some pleasing music by British composers, at her recital on the 2nd ult., at St. James's Hall, notably an 'Allegretto grazioso,' by Mr. Norman O'Neill; a 'Humoresque,' by Mr. Coleridge-Taylor; and a 'new piece' by Dr. Edward Elgar.

The programme of the North London Orchestral Society's Concert, held at Portman Rooms, on the 5th ult., contained a new orchestral ballad, entitled 'The Mill,' by M. S. Szczepanowski, a melodious and neatly scored work.

At a recital, given by the Misses Bush on the 2nd ult., at the Bechstein Hall, was sung for the first time three new duets of pleasing character, severally entitled 'Klagelied,' 'Wiedersehn,' and 'Jubelbrug,' by Mr. Emanuel Moor.

Mr. Richard J. Kay, described as the 'American boy violinist,' gave much promise of future attainments at his recital, on November 28, at Steinway Hall.

Signor A. Bocchi gave a concert at the Grafton Galleries on the 13th ult., with a very interesting programme.

Other concerts worthy of record are:—

QUEEN'S HALL.

Princess Adolph de Wrède, concert, November 25.
Signor Busoni's pianoforte recitals, Nov. 29 and 10th ult.

ST. JAMES'S HALL.

Mr. D. F. Tovey's Chamber Concert, November 28.
The Kruse Quartet, the 10th ult.
Herr Wilhelm Backhaus, pianoforte recital, 2nd ult.
Miss Fora Hwass, pianoforte recital, 3rd ult.
Signorine Cerasoli's concert, 5th ult.

BECHSTEIN HALL.

Professor Carl Friedburg and Mr. Laurence Rea's pianoforte and song recital, November 27.
 Miss Elizabeth Patterson's concert, 3rd ult.
 Dr. Theo. Lierhammer's vocal recital, 3rd ult.
 Mdlle. Sandra Drucker, second pianoforte recital, 4th ult.
 Miss Marjorie Lutzen's chamber concert, 5th ult.
 Mr. Walter Ford's second historical recital of German song, 9th ult.
 Miss Frances McCulloch, vocal recital, 12th ult.

STEINWAY HALL.

Miss Noral Nicolas's chamber concert, November 28.
 Mr. Edgar M'Intyre, vocal recital, 6th ult.
 Miss Mary Willis's concert, 10th ult.

SALLE ERARD.

Madame Marie Dulcken, concert, November 28.
 Miss Manson, song recital, 12th ult.
 The Misses Griffiths' concert, 17th ult.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 10, 1901.

MR. CARNegie AND POPULAR MUSIC.

The weeks which have sped since my last report of musical doings in America was written have witnessed many things of interest, but nothing quite so significant, from one point of view, as that under the fresh influence of which I am now writing. The Oratorio Society of New York gave the first concert of its twenty-ninth season in November, and performed Mendelssohn's 'Elijah.' For fifteen years, or thereabouts, Mr. Andrew Carnegie has been President of the Society. I mention his name as one that has by this time achieved a familiar sound on both sides of the Atlantic. The latest of his acquired titles, I believe, is that of Lord Rector of St. Andrew's University. When 'Elijah' was sung, Mr. Carnegie was out of the city, and on his return he expressed a wish that the concert (one of the most admirable that the Society had put to its credit for a long time) might be repeated. Mr. Frank Damrosch, the conductor of the Society, is also the founder of the People's Singing Classes and the People's Choral Union, two phases of a wonderfully successful movement for carrying vital musical instruction into the masses of the people, and also supervisor of music in the public schools of New York. At his suggestion, Mr. Carnegie, for himself and his wife, undertook a repetition of the oratorio, and invited the People's Choral Union and the music teachers of the New York public schools to occupy the audience room of Carnegie Hall as his guests. An auxiliary to the People's Choral Union is the People's Singing Classes, and the members of these classes were also included in the invitation, and placed in the upper galleries of the hall. The ground floor was set apart for the members of the Choral Union, who numbered about 2,000. The significance of this detailed recital will appear when relation is made of the unique demonstration which Mr. Damrosch had planned to show the scope of the movement which he founded nine years ago. Just before the last chorus of the oratorio was sung, the leader addressed the audience, and suggested the propriety of the thanks meet for the occasion taking the form of a 'song of glory,' in which the listeners should join with the singers on the platform. Those not in the secret supposed, naturally enough, that there would be an unusually fine performance of the National Hymn; instead, the orchestra intoned the 'Hallelujah' Chorus from 'The Messiah,' and two thousand men and women rose to their feet, not to listen standing as is the Yule-tide custom, but to sing the stirring strains.

It was an incident without parallel in the history of music in America, and spoke eloquently of what has been accomplished in the way of popular choral culture by the movement established in 1892. Mr. Damrosch began with a class in sight-reading, which used to meet

on Sunday afternoons. The class was recruited among the working people (as the phrase goes), but was preserved in dignity by a weekly charge of a nominal sum of ten cents. It grew till the hall in which it met could no longer contain it, and then was subdivided and assistant teachers called in to help. In a few years the advanced members were organised into a Choral Union, a body of singers which has several times attested its ability to sing first-class oratorios. There are now a dozen of the primary classes, which meet once a week in different portions of the city's boroughs. A celebration of the tenth anniversary of the foundation of the movement is contemplated for next June, when about 2,000 voices will be united in a performance of 'Israel in Egypt.'

The conductors of our permanent concert orchestras are showing zeal in the production of novelties. Three weeks ago, Dr. Edward Elgar's overture 'Cockaigne,' by a coincidence, was played almost simultaneously in Boston and Chicago. In New York, the hitherto conservative Philharmonic Society is showing a kindly disposition towards the strenuous young radicals of Germany, and though we have had but two concerts, we have already heard Siegmund von Hausegger's 'Barbarossa' and Max Schillinger's Prelude to 'Œdipus'—and more is promising, threatening, or impending.

H. E. KREHBIEL.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Vienna, December 16, 1901.

The former practice of dexterous executants to write their own concert pieces has been gradually abandoned, and the number of additions to this special branch of musical literature is becoming increasingly smaller in consequence. This is to be regretted, although the phenomenon may be easily accounted for. On the one hand, the standard of modern virtuosity has been raised so enormously, that the labour of attaining and maintaining it is in itself almost sufficient to fully occupy an artist's life. While, on the other hand, in proportion as the general art-conception is deepening, higher demands are being made by the public upon the virtuoso as a composer. His compositions, in short, are nowadays judged entirely upon their own merits. To this difficult test, two distinguished artists, Scharwenka and Sauer, recently submitted themselves, each one with a new pianoforte concerto, and both these in minor keys—Scharwenka's in C sharp and Sauer's in E minor. The work of the former, like his playing generally, is substantial and exemplary, if somewhat too academically correct. The Sauer concerto proved a brilliant composition, rather superficial, perhaps, which latter qualification, however, was lost sight of in the *verve* and fire of his interpretation, and he was greatly applauded. Of course, it will be a somewhat more difficult matter for another pianist to score a similar success with Sauer's concerto. A Polish composer, M. Melcer, who played the pianoforte parts in some of the compositions introduced by him, is to be judged from a somewhat different standpoint. In his case, the virtuoso element was almost completely absent, his concertos not being written brilliantly enough for the purpose of display. They are compositions, however, which have been awarded first prizes at competitions, and they were distinctly interesting examples of their kind. Melcer is a very able composer and earnest musician, whose technical requirements as a pianist are evidently looked upon by him only as a means to an end.

The Concertverein scored a distinct success recently with Tschaikowsky's Fourth Symphony in F minor. It seems strange that this beautiful work, so compact in form, so clear and pregnant in expression, should have been so long neglected, at a time, too, when the Tschaikowsky cult is almost being overdone. We must be grateful to Herr Loewe for having been the first to introduce the work to us. The performance was a most excellent one, and the impression it produced upon the audience most marked. At the Philharmonic concerts, a little-known composition by Richard Heuberger, viz., the Variations on a Theme by Schubert, attracted much

favourable notice. Paraphrases rather than variations, these little pieces are charmingly effective, and received a *con amore* interpretation under Hellmesberger's direction. Richard Heuberger, by-the-way, is not only a very able composer, but also an author of considerable merit. He has published two interesting volumes of essays on modern music and musicians, and a Schubert biography from his pen, tastefully illustrated, has just issued from the press.

The Gesellschaft der Musikfreunde gave a performance of the ever-welcome 'Creation' of Haydn. Familiar as we all are with every detail of the work, its charm remains undiminished, despite the hundred years of its existence. Amongst the solo interpreters was Frau Herzog, of Berlin, an excellent vocalist and true artist, who made her débüt in Vienna on this occasion, and also proved herself a charming interpreter of songs, both old and modern, at a recital given by her.

At the Opera the prevailing scarcity of remarkable new works has led to a revival of one of Offenbach's. His fantastic opera 'Hoffmann's Erzählungen' (*Les Contes d'Hoffmann*), sumptuously mounted and prepared, musically, with his usual admirable care for every detail, by Director Mahler, is being greatly appreciated by lovers of light, easily-to-be-understood music. Offenbach's strains are the manifestation, not so much of an original talent, but of a ripe and subtle theatrical experience, and presented as it is in the present case, with such absolute perfection, its powers of attraction upon the public here are considerable.

Amongst those who have appeared in Vienna lately must be mentioned, in the first place, the violinist Hubermann, whose precocious talent we had occasion to admire some years ago, and who now presented himself once more as a ripening young artist of the first order. His playing is superb, technical difficulties do not exist for him, and his soulful interpretations prove him to be a born musician. Another violinist, more advanced in years and experience, Richard Sahla, court-capellmeister of Bückeburg, delighted us, *inter alia*, with a masterly interpretation of Beethoven's Violin Concerto. Joachim, too, the king of violinists as he is most justly called, paid us a visit, with the artists forming his quartet, and aroused the enthusiasm of his audience to even a greater degree—if that be possible—than in preceding years.

MANDYCZEWSKI.

MUSIC IN ABERDEEN. (FROM OUR OWN CORRESPONDENT.)

The musical pulse of Aberdeen continues to beat somewhat languidly. Since the autumn a chamber concert or two by local members of the profession, a visit from the Scottish Orchestra, a performance of 'The Messiah' by the Musical Institute, and two Harrison concerts of the customary type express the musical vitality of this capital of the North. Two considerable choral societies exist—the Choral Union and the Philharmonic. The former is to perform 'The Messiah,' the latter is at work upon 'Athalie.' Is there not enough enterprise or appreciation in Aberdeen to encourage an occasional hearing of modern choral literature? We lag a generation or so behind our musical betters. In that regard, the performance of Coleridge-Taylor's 'Hiawatha,' by Mr. A. Collingwood's Church Choir is an event to be chronicled.

MUSIC IN BELFAST. (FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society made a new departure by giving, on November 27, a popular orchestral concert. By 'popular' was meant: firstly, cheap, for admission was one shilling or sixpence; secondly, there were a number of light and attractive pieces combined with a Symphony, the No. 1 of Beethoven; and thirdly, there was a vocalist to avert monotony. The orchestral items were very creditably performed under the baton of Dr. Francis Koeller by a band of fifty-eight local

professional and amateur players. The singer was Miss Beatrice McCready, who is possessed of a very fine and well-trained contralto voice. There is not much risk in prophesying that this young lady will 'go far.' The approval of those present at the concert was so marked and general that in all probability the next concert of the series will attract a much larger audience.

On the 6th ult., Dr. Laurence Walker gave his second Chamber Concert of the season, and had, as usual, a large attendance. He himself undertook the larger part of the work, and played, with his accustomed skill, selections from the works of Schumann (second and third movements of Fantasia, Op. 17), and Chopin (Etude in A flat, Op. 25, No. 1). Mr. Dettmar Dreppel was the violinist, and performed Bach's 'Chaconne' (with Dr. Walker) and Beethoven's Kreutzer Sonata. Miss W. Kisack contributed a number of well-selected songs.

The majority of the inhabitants of this city are Presbyterians, and as such are closely allied to the Scottish Churches. Like the dwellers North of the Tweed, they have long held conscientious objections to the introduction of organs into their churches, and the use of instrumental music in public worship. But they have suddenly begun to follow the lead of their Scottish brethren in the matter of the use of the kist o' whistles. As a case in point, an organ by Messrs. J. W. Walker and Sons, of London, was opened at Fisherwick Church, on the 9th ult., by an admirable recital, given by Mr. Alfred Hollins. The selection of music performed included a number of the most effective modern works for the instrument, as well as a 'Theme with variations and fugue' by the organist himself, performed for the first time, although it was written for the late Mr. Frederic Archer's recitals in the Carnegie Music Hall, Pittsburgh. Mr. Hollins showed to the utmost the fine quality of the organ.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The third concert of the Halford Society took place in the Town Hall, on November 26. The programme included Borodine's Overture to 'Le Prince Igor,' given for the first time in England. M. Ysaye was recalled four times after his splendid rendering of Beethoven's Violin Concerto, but no encores are allowed at these concerts. At the fourth concert the novelties were Granville Bantock's 'Helena' Variations, finely performed under the composer's direction, and cordially received, and Volkmann's Violoncello Concerto, with Mr. Willy Lehmann as soloist. Mr. Halford's conducting was all that could be desired.

The City Choral Society performed 'Elijah,' on the 14th ult. The principal vocalists were Miss Agnes Nicholls, Miss Gertrude Macaulay, Mr. James Leyland, and Mr. Charles Tree; Mr. F. W. Beard conducted. The City Choral Society consists of a very fine body of singers, and is meeting with very great success. The Festival Choral Society gave a magnificent performance of the 'Faust' of Berlioz on the 5th ult., when Dr. Sinclair brought out the choral effects with masterly skill Madame Alva, Mr. Robert Cunningham, and Mr. Watkins Mills represented the personages of the 'Legend.'

An impressive performance of Spohr's 'Last Judgment' took place in St. Martin's Church, on the 3rd ult., under the direction of Dr. W. John Reynolds, organist of the church. The choir was strengthened by members of the St. Martin's Choral Society, the soloists being Master William Mayall, and Messrs. W. Bolton, Thomas Brown and Horace Reid. Mr. A. Davies ably rendered the accompaniments on the organ.

The Chamber Concert Society began its season in the New Temperance Hall on November 27. Borodine's String Quartet in D was the chief feature of the programme. Chamber music seems at last to be receiving proper support in Birmingham, to judge by the audience assembled at this concert.

On the 16th ult., the Birmingham Amateur Orchestral Society gave an excellent concert before the members of

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the Midland Institute. Gluck's Overture to 'Alceste' (Weingartner's arrangement), Schumann's Concertstück (Op. 92) for pianoforte and orchestra, and the instrumental portions of Mendelssohn's music to 'A Midsummer Night's Dream,' were well performed. The pianist was Mr. Herbert Fryer, who met with a cordial reception. On November 28, Miss A. M. Trickett, a young local violinist, gave a concert in the Masonic Hall, when she introduced Miss May Mukle, who made a successful début here as a violoncellist. Miss Trickett's principal solo was Max Bruch's Scottish Fantasia. The concert-giver was assisted by Miss Ella Freeman-Smith (solo pianist), and Miss Alice Lakin (vocalist), and Dr. Rowland Winn accompanied. Miss Rosa Blackmore gave a concert in the same room on the 4th ult. Her associates were Madame Siviter (vocalist), and Miss Fanny Woolf (violinist). Miss Blackmore is a brilliant pianist, and was formerly a pupil of Dr. Winn, who assisted at her concert.

Saturday Evening concerts in the Town Hall deserving notice were those given by Mr. Randell's Choir, and the Glasgow Select Choir. At the former artistic function, Mr. John Dunn contributed violin solos in his best style, and at the latter the Glasgow Choir gave their Scottish part-songs in their characteristic fashion.

Miss Constance Bache gave three interesting lectures on Russian music at the High School for Girls, Edgbaston, concluding on the 11th ult. The vocal illustrations were admirably given by Miss Cicely Gleeson-White.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the first concert of the season of the Bristol Choral Society, held on November 30, at Colston Hall, 'The Golden Legend' and a miscellaneous selection were given. The soloists were Miss Amy Perry and Miss Clara Aldersley, both members of the choir (who acquitted themselves creditably), Mr. William Green, Mr. Andrew Black, and Mr. William Thomas (Bristol Cathedral). The band (with Mr. Henry Lewis holding the principal first violin) and choir numbered about 60 performers, and Mr. George Riseley conducted.

A performance of the 'Messiah' was given on the 2nd ult., in St. Paul's Church, Portland Square, under the direction of Mr. James Bending, organist of the church. There was an efficient choir of eighty voices, principally from the Choral Society, and an orchestra of twenty-five players, with Mr. F. S. Gardner as principal first violin, rendered the accompaniments effectively. Mr. C. W. Spear (Church of the Holy Nativity, Knowle) was at the organ. The soloists, all residents of Bristol, were Miss Edith Evans, Miss Sylvia Tippett, Mr. J. W. Boddy, and Mr. J. Barker.

There was a large attendance at the Victoria Rooms on the occasion of the Ladies' Night of the Society of Bristol Gleemen, on the 6th ult. Mr. W. J. Kidner conducted, and among the excellently sung pieces was a setting by him of Longfellow's 'Into the Silent Land,' composed in memory of Mr. E. G. Clarke, the vice-president of the Society, who had died since the concert of 1900. Miss Kate Cherry was the solo vocalist.

The societies which Mr. Edward Cook conducts at Clevedon and Weston-super-Mare have given concerts. The Clevedon Philharmonic Society, considering their limited resources, gave a highly creditable interpretation of 'Elijah,' on the 4th ult. The Weston-super-Mare Society, on the 12th ult., performed 'The Messiah,' the instrumental accompaniment being furnished by the string band of the Scots Guards.

At Bristol Grammar School concert, on the 19th ult., Sir Hubert Parry's 'Ode on St. Cecilia's Day' was given under the direction of Mr. C. W. Stear.

Mr. W. H. Hadow is announced to deliver a course of four lectures at the Royal Institution, at 3 p.m., on Saturday afternoons, the 18th and 25th inst., and the 1st and 8th prox., his subject being 'On landmarks in the History of Opera: Gluck, Mozart, Weber, Wagner.'

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The first performance given by the Dublin Orchestral Society was in every respect worthy of the traditions of the Society. A most thoroughly satisfactory performance of Beethoven's Symphony No. 8 was given. Some lighter music by Saint-Saëns and Dvorák, and Wagner's early work, 'Eine Faust Overture,' made up a fine programme. The second concert was chiefly remarkable for the Tchaïkovsky Pianoforte Concerto in B flat minor, the solo part of which was magnificently played by Miss Annie Lord. Haydn's B flat Symphony, and Beethoven's 'Coriolan' Overture, were well rendered by the band, and Signor Esposito conducted with his usual ability.

At the first concert given by the Dublin Musical Society, Sullivan's 'Golden Legend' and some miscellaneous items were included. The chorus was strong and bright, but the performance as a whole was not altogether satisfactory, owing to what appeared to be insufficient rehearsal.

The University Choral Society gave a concert performance of 'Oberon,' which suffered by having only a pianoforte accompaniment throughout. Mme. Shellard sang the chief soprano music very finely, and redeemed an otherwise mediocre performance by her clever and brilliant singing.

The St. Cecilia Festival took place on the last Sunday in November in the Pro-Cathedral, Marlborough Street, the work selected for performance being a Mass for five voices by the Spanish 16th century composer, Morales. The Martyn Palestrina Choir, conducted by Mr. Vincent O'Brien, performed this beautiful music most admirably, and the music was greatly appreciated by an immense congregation.

The syllabus of the Feis Ceoil Competitions has been issued. The adjudicators are: For composition, Dr. C. V. Stanford; for choral singing, &c., Mr. Ivor Atkins; for solo singing, Mrs. Hutchinson and Mr. Denis O'Sullivan; for stringed instruments, Mr. Simon Speelman, of the Brodsky Quartet; for pianoforte, Mr. Oscar Beringer; and for wind instruments and bands, Mr. Ord Hume.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

The second of the interim concerts undertaken by the Norwich Festival Committee was given in St. Andrew's Hall, on the 12th ult., Handel's 'Israel in Egypt' being the work performed. Much to the disappointment of all concerned, Dr. A. H. Mann, the chorister, who had devoted much time to training the chorus, was prevented by illness from conducting, but happily a worthy substitute was found in Mr. G. H. Betjemann. With only one rehearsal under his guidance, this gentleman was enabled to secure a capital performance of the work. The solos were sung by Miss Emily Davies, Miss Edith Nutter, Mr. Joseph Reed, Mr. Robert Radford, and Mr. Bantock Pierpoint, while a capable band, led by Mr. F. W. B. Noverre, ably played the accompaniments.

The Great Yarmouth Musical Society selected for their opening concert of the season, on the 5th ult., Sullivan's 'Martyr of Antioch.' The principals were the Hon. Margaret Henniker, Madame Marie Hooton, Mr. Edward Branscombe, and Mr. J. B. Smith, who proved to be an excellent quartet. Mr. Haydon Hare conducted one of the most successful concerts ever given by the Society, both chorus and band being highly efficient.

The King's Lynn Musical Society gave their first concert of the season on the 4th ult., when Handel's 'Messiah' was performed, the principal vocalists being Miss Hilda Howard, Miss Edith Hands, Mr. Samuel Masters, and Mr. Arthur Barlow. The chorus, about 120 strong, were conducted by Mr. A. H. Cross, and acquitted themselves

remarkably well. The accompaniments were played by a small orchestra, led by Mr. F. W. B. Noverre, with Mr. F. Dewberry at the organ, and Mr. J. H. Pratt at the pianoforte. With the assistance of many who took part in the above, the performance was repeated on the following evening by the Hunstanton Choral Society, at that seaside resort.

The Diss Choral Society, conducted by Mr. T. M. Pullen, gave a performance of Handel's oratorio 'Judas Maccabæus,' on the 12th ult. The principal parts were taken by Madame Annie Norledge, Miss Ulrika Wiley, Mr. Anderson Nicol, and Mr. W. H. Atkinson. The choruses were well rendered, and the accompaniments were successfully played by an orchestra under the leadership of Mr. T. E. Gatehouse.

The Beccles Choral Society gave a concert, in the Town Hall, on the 9th ult. There was a good attendance, and the performance of Sterndale Bennett's 'May Queen' was greatly appreciated. The solo vocalists were Mrs. J. A. Penfold Wyatt, Miss Delia Woods, Mr. Mandeno Jackson, and Mr. Harold Bealey. In the second part, the choir sang Kingsley's 'Ballad of Earl Haldan's Daughter,' by A. M. Goodhart. A small band, led by Mr. Coote-Tuggit, was responsible for the accompaniments, and Mr. Warder Harvey conducted.

Romberg's 'Lay of the Bell,' was sung by the Sprowston Choral Society at its concert on the 3rd ult. The chorus had evidently been well-drilled by Mr. B. Parkerson. Miss Taylor supported the voices at the pianoforte.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the first of Messrs. Paterson's excellent Orchestral Concerts, the Symphony was Schumann's in D minor, which Dr. Cowen conducted from memory; and Mr. Borwick gave a brilliant and artistic reading of the solo part in Beethoven's Pianoforte Concerto in C minor. At the second concert, Beethoven's C minor Symphony, and the Symphonic Poem of Saint-Saëns, 'Le Rouet d'Omphale,' were the main attractions, and Miss Lilian Blauvelt sang. At the third concert, on the 16th ult., the Choral Union gave an eminently complete and satisfactory rendering of 'Elijah.' Chorus, principals, and band alike did well, but the feature of the concert, and one not to be hurriedly forgotten, was Mr. Ffrangcon-Davies's startlingly fine representation of the part of the prophet. The other soloists were Madame Emily Squire, Mr. Lloyd Chandos, and Miss Lilian Hovey.

Mr. Denhof's Chamber Concerts have reached their sixth season, and seem to increase year by year in artistic value. The performance of Schumann's D minor Trio was an ideal one. Mr. Denhof was assisted by MM. Hans Wessely and Bramsen, with Miss Luisa Sobrina as vocalist, and Mr. Scott Jupp as accompanist.

The Richardson family, a clever body of local musicians, gave their Annual Concert on November 28; and concerts were also given by Mr. Arthur Broadley (violincellist and viol da gamba player), assisted by Miss E. A. Atkinson and Miss Evangeline Florence, and by Mr. R. de la Haye, assisted by Mr. D. Millar Craig and Mr. David Bayne. The programme placed before the Edinburgh Society of Musicians, on the 7th ult., by Messrs. Gladstone Ball, N. J. Afflick, and Robert Burnett, was alike admirable in quality and rendering, and included piano and violoncello sonatas by Saint-Saëns and Rubinstein.

The first of Professor Niecks's valuable historical concerts took place at the University on November 20. The programme consisted of sonatas for the pianoforte and violin from J. S. Bach to Mozart, and the concert was well attended and thoroughly enjoyed by the students and others who were present. The performers were Mr. Philip Halstead (pianoforte), Mr. Henri Verbruggen (violin). Miss Simpson sang and Mr. Scott Jupp accompanied.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The season of the Choral and Orchestral Union opened auspiciously on November 26. In some quarters it was feared that the surfeit of music at the International Exhibition during the summer and autumn might adversely affect the attendance at the concerts. It is gratifying to report that so far from that being the case, the number of subscribers to the scheme is larger than formerly, while the support of casual concert-goers is very generous. A large audience assembled at the opening concert, when the Scottish Orchestra, under Dr. Cowen, gave a highly-finished performance. The programme included Beethoven's Coriolan Overture, the prelude and finale from Tristan and Isolde, Liszt's Pianoforte Concerto in E flat (Signor Busoni playing the solo part), Tschaikowsky's Air and Variations from his Third Suite, and Schumann's Symphony in D minor. On the 3rd ult., the Choral Union, associated with the Scottish Orchestra, gave a capital performance of Dr. Elgar's 'Caractacus,' which was given here for the first time last year. The soloists were Madame Medora Henson, and Messrs. William Green, Robert Burnett, and Andrew Black, all of whom performed their parts excellently. Mr. Bradley ably conducted. The appearance of Madame Lillian Blauvelt, and an excellent orchestral programme, which included Beethoven's Eroica Symphony, attracted a large audience to the concert on 10th ult.

The choir of St. John's United Free Church gave a very carefully prepared performance of Handel's 'Messiah' on November 27. A small orchestra, supported at the organ by Mr. Thomas Berry, supplied the accompaniments, and Mr. J. K. Findlay, organist of the church, conducted.

The members of the Choral Union made only a moderately successful appearance in Berlioz's 'Faust' at the fourth subscription concert on the 17th ult. A smaller and less unwieldy body of singers would have done greater justice to the choral music. The solo music was in the capable hands of Madame Emily Squire, and Messrs. Lloyd Chandos and Ffrangcon-Davies; Mr. Bradley directed the performance with skill. The usual 'popular' orchestral concerts continue to attract large audiences on Saturday evenings, at one of which Dr. Cowen's Concertstück for pianoforte and orchestra in B flat was played for the first time in Glasgow, when Miss Marguerite Elzy gave a brilliant rendering of the solo part.

The Rutherglen Choral Society submitted a good programme of part songs at its first concert on the 18th ult. Mr. J. King conducted. On the same evening Mr. Bogue's choir gave a concert, the programme of which was largely composed of new part-songs, written or arranged for the choir. On the 19th ult. the choir of Adelaide Place Church, under the direction of the organist, Mr. Montague Smith, jun., gave a very creditable performance of Part I. of Gaul's 'Ruth.'

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Gloucester Choral Society is fortunate in its President. Since Mr. Joseph Bennett has filled that office it has been his kindly habit during each season to give one lecture on a musical subject for the exclusive benefit of members. That given at the Guildhall, on the 3rd ult., was entitled 'Humour in Music,' and with Mr. Bennett came Miss Fanny Davies as 'illustrator of the examples of musical humour selected by the lecturer. The lecture concluded with Romberg's Toy Symphony, with Miss Davies at the pianoforte, a small band of strings, while the toys were played by the members of the Committee.'

The first concert of the season given by the Cheltenham Festival Society was held in that town on the 9th ult. under the direction of Mr. J. A. Matthews. The chief choral work was a new ballad, composed for the occasion by Dr. Iliffe, entitled 'The power of Sound.' It is based on Schiller's poem, and Dr. Iliffe has built upon it an

effective composition. There was also given the third part of Coleridge-Taylor's 'Hiawatha' trilogy. To the miscellaneous part of the programme several artists contributed, including Miss Winifred Wynne, Mr. Charles Saunders, and Mr. Montague Borwell (vocalists), Miss Constance Vipan (violoncello), and Miss Isabel Hirschfeld (pianoforte). A competent band was led by Mr. E. G. Woodward.

Miss Amy James gave a concert in Cheltenham on the 4th ult. Her pianoforte playing was much appreciated, and she was assisted by Mr. Lewis Hann (violin), Mr. J. E. R. Teague (violoncello), Miss Florence Norton, and Mr. Ranalow (vocalists), with Mr. George Riseley as accompanist.

The greatest credit is due to Mr. A. H. Gibbons, organist of Cirencester Abbey Church, for his successful efforts for music in that town and neighbourhood. He has quite a good choral society, and on the 11th ult. there was given in the Abbey a capital performance of Spohr's 'Last Judgment.' Mr. Gibbons was at the organ, and the solo parts were sung by Master Leyland, Master Sampson, Mr. C. Eynon Morgan, and Mr. H. Millar.

The Gloucester Orpheus Society paid a visit to Stroud, on the 12th ult., to help in the good cause of raising money for the Hospital there. Mr. Brewer conducted his enthusiastic glee-men, to the number of sixty, through one triumph after the other. In all six part-songs were given:—'A Toast: Gentlemen! The King!' and 'A Ballad when at Sea' (Brewer); 'Fly to my mistress' (Lloyd); 'The Song of the Pedlar' (Williams); 'The long day closes' (Sullivan); and 'Bold Turpin' (Bridge).

The Gloucester Choral Society gave their first concert this season at the Shire Hall on the 19th ult., when Elgar's 'Black Knight' and Stanford's 'Revenge' were admirably performed under Mr. Brewer's competent conductorship. A feature of the evening was the performance by the band of Elgar's two Military Marches. The 'Black Knight' is an excellent choral ballad that, apart from its interest in being a composition of Dr. Elgar, is well worthy the attention of choral societies.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The fifth concert of the Philharmonic Society's season took place on the 3rd ult., when Saint-Saëns's Poème Symphonique 'La Jeunesse de Hercule,' an Air and Variations from Suite III. (Tschaikowsky), and the Overture to 'Der Freischütz' (Weber), were the prominent orchestral items; and Madame Blauvelt sang. Mr. Harold Bauer, as solo pianist, admirably rendered Schumann's Introduction and Allegro Appassionata in addition to Liszt's 'Totentanz.' At the sixth concert of the same Society, reliance was placed upon Mendelssohn's 'St. Paul.' As nine years have elapsed since the premier organisation turned its attention to this work—which, by-the-way, was originally performed for the first time in England in this city—it was small wonder that the revival created unusual interest in musical Liverpool. Mr. Andrew Black sang the music ascribed to the Apostle with marked power and distinction. The other principals were Madame Laura Haworth and Miss Florence Oliver. The chorus acquitted themselves of their task with special distinction, and Mr. H. A. Branscombe—the chorus-master—deserves an especial word of praise. Dr. Cowen conducted.

Mr. Ernest Schiever's first concert of chamber music took place on the 14th ult., when the quartet party was led by Mr. Schiever, who had as companions Mr. Vasco Akroyd, Mr. C. Courvoisier and Mr. Walter Hatton. Mr. Louis H. Edger, who played pianoforte solos by Schumann and Saint-Saëns, and who is being heard much in Liverpool just now, is a pianist of high attainments. At Mr. Theodore Lawson's concert on the 10th ult., given at the Philharmonic Hall, the string quartet was that of Hans Wessely, and the vocalist was Madame Sobrino with Senor Sobrino at the pianoforte.

The Liverpool Musical Society gave 'Elijah' on the 26th November in St. George's Hall, the principals being

Madame Squire, Miss Sidney Bushnell, Mr. Henry Plevy, and Mr. Charles Tree. The chorus was conducted by Mr. D. O. Parry, whilst Dr. Peace was at the organ.

A splendid performance of the 'Messiah' was given, by the Orpheus Concert Union, on the 14th ult., with Madame Bertha Rossow, Miss Marie Brema, Mr. Ben Davies, and Mr. Andrew Black as principals. The chorus, largely drawn from the ranks of the Liverpool Philharmonic Society, did especially well. The annual concert of the Garston Philharmonic Society took place on the 16th ult., when the 'Messiah' was performed under the direction of Mr. Percival H. Ingram. The North Liverpool Choral Society also put forward the 'Messiah,' on the 20th ult., with Mr. F. J. Routledge as conductor. Bennett's 'May Queen' was sung at the Philharmonic Hall on the 12th ult.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The performance of the great B minor Mass of Bach, on November 28, was distinctly a triumph for the Halle Choir and their trainer, Mr. R. H. Wilson. The choral difficulties were well mastered; the bright fresh voices of the sopranos and the sonority of the basses being particularly remarkable. The solos were entrusted to students of our local college—Misses Wormald and Bolton, and Mr. Fowler Burton, who with Mr. Webster Millar (also a resident artist), acquitted themselves well in the discharge of very onerous duties. On the following Thursday, Miss Macintyre was the singer, Mr. Berber played the Brahms Violin Concerto, and the 'Burns Rhapsody' of Sir A. C. Mackenzie occupied the place of honour at the commencement of the second part of the programme. The concert of the 12th ult. was rendered remarkable by the introduction of a MS. orchestral suite by Mr. Cyril Scott, and to a yet greater degree by Miss Brema's declamation of the closing scene of 'Die Göterdämmerung.' In the following week the two annual performances of the 'Messiah,' conducted by Mr. Wilson, attracted immense gatherings, as did also the renderings of the same work on the 14th ult. by the Nonconformist Union under Mr. Granville Humphreys, and that on the following Saturday by the Philharmonic Choir of Mr. Lane.

During the month we have been unusually favoured in the matter of chamber music. Mr. Max Mayer was wise when he secured the assistance of Lady Halle, and afforded his friends so good an opportunity of listening to four violin and pianoforte duets of different schools from Bach and Brahms.

Lady Halle appeared again on the 11th ult., to grace the recital of her sister, Miss Olga Neruda, who showed a very genial sympathy and appreciation of the talent of her fellow artist on the College staff—Mr. Dayas—by introducing, with the assistance of Mr. Carl Fuchs, his Sonata for Pianoforte and Violoncello. But no feature of the programme was so delightful as the Bach Concerto, which Lady Halle and Mr. Brodsky played magnificently.

The second meeting of Dr. Watson's Vocal Society was rendered particularly pleasant by the juxtaposition of the two settings of the 114th Psalm, by the elder Wesley and by Mendelssohn. The dignity and solidity of 'In exitu Israel,' and the more dramatic and exciting setting of 'When Israel out of Egypt came,' by the great German master, were admirably contrasted. Of course the latter suffered through the absence of its splendid orchestration; but the choral rendering of both works was excellent. Moreover, the 'Psalm of Thanksgiving' of the conductor was, for the first time, undertaken by his own choir.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The Sunderland Philharmonic Society, on the 3rd ult., brought to a first hearing in this district Mr. Coleridge-Taylor's latest cantata, 'The Blind Girl of Castel-Cuillé.' The work, produced at the recent Leeds Festival, is dedicated to Mr. N. Kilburn, the conductor of the Society, and it was appropriate therefore that it should be

selected for performance at the first concert of the season. The soloists were Miss Agnes Nicholls and Mr. Ivor Foster, both of whom sang remarkably well. The choir and orchestra also acquitted themselves very creditably, and the performance as a whole was distinctly successful. Mr. Kilburn conducted with his usual resourcefulness. At the same concert, Mozart's Clarinet Concerto in A, and Beethoven's 'A Calm Sea and a Prosperous Voyage,' were performed.

Sir Frederick Bridge's 'Callirhoe' was the work selected by the National Telephone Vocal Society for its first concert of the season, given in the Town Hall, Newcastle, on the 4th ult. This organization is distinctly progressive in its aims, and the success which has hitherto attended its efforts should encourage its promoters to still greater achievements in the future. The solos on the present occasion were admirably sung by Miss Perceval Allen, Miss M. Bowmaker, and Mr. Fred. Fallas. Mr. Yeaman Dodds presided at the organ, Mr. H. M. Renwick at the pianoforte, and Mr. George Dodds conducted.

A very successful concert was given on the 5th ult., in the Town Hall, Durham, by the Durham Amateur Orchestral Society, under the conductorship of Mr. Sigmund Oppenheim. The principal items in the programme were Mozart's Symphony in B flat, Schubert's Unfinished Symphony, and Max Bruch's Violin Concerto, in which Miss Milly Turner was the soloist.

The performance of Mendelssohn's 'Elijah' in the Town Hall, Gateshead, on the 10th ult., was the most ambitious undertaking which the Gateshead Vocal Society has hitherto attempted. It is very satisfactory to record that the result justified the time and attention which had been bestowed on the preparation of the work. The soloists were Miss Ethel Bird, Miss Anna Hope, Mr. Joseph Hanson, and Mr. Joseph Lyett. Mr. Newton Laycock conducted.

The Newcastle Chamber Music Society gave its ninety-seventh concert in the Assembly Rooms, Newcastle, on the 11th ult. Brahms's Quartet in B flat (Op. 67), and Schumann's in A (Op. 41, No. 3), played by Messrs. Kruse, Schilsky, Ferir, and Walenn, were the principal attractions. Mrs. Helen Trust was the vocalist, and Mr. J. M. Preston accompanied.

Also on the 11th ult., the South Shields Choral Society gave a performance of Gounod's 'Faust,' in the Royal Assembly Hall, South Shields. This was quite a new departure for the Society, and the recital was apparently much appreciated and eminently successful. The principals were Miss Lillie Wormald, Miss Muriel Foster, Mr. Reginald Brophy, Mr. Watkin Mills (who made an admirable *Mephistopheles*), Mr. W. Thornton, and Mr. W. Tone Allan. The band and chorus both did excellent work, and Mr. M. Fairs conducted with much skill and discretion.

Mendelssohn's 'St. Paul' was very successfully performed, on the 12th ult., in the Town Hall, Newcastle, by the Newcastle Amateur Vocal Society, under the direction of Mr. J. E. Jeffries. The standard oratorios appear to have been somewhat neglected in this district during recent years, and to many present at this concert it was quite a pleasure to listen once more to Mendelssohn's familiar music. The choruses were well sung, and the soloists were Madame A. Jackson, Miss Emily Forster, Mr. G. W. Riley, and Mr. Charles Knowles.

Mr. J. F. Barnett's 'Building of the Ship' was selected for performance in the Town Hall, Spennymoor, on the 17th ult., by the Spennymoor Musical Society, of which the Rev. Canon Firth, of Durham Cathedral, is the conductor. The work was very successfully performed with the aid of Miss Janet Reed, Mr. H. W. Kemp, and Mr. W. Dobson as soloists, and a small orchestra led by Mr. F. Lonsdale. On the same evening the Tynemouth Amateur Vocal Society gave a very interesting concert in the Albion Assembly Rooms, North Shields, at which Dr. Elgar's 'Banner of St. George' and Mendelssohn's 42nd Psalm were successfully performed, under the direction of Mr. M. Fairs. Miss Perceval Allen was the solo vocalist.

The Auckland Musical Society performed Sullivan's 'Golden Legend' and the 'Song of Destiny' (Brahms)

on the 12th ult., when the choir sang with excellent feeling and sympathetic appreciation of these works. The solo vocalists were Miss Agnes Nicholls, Miss Margaret Thomas, Mr. Harold Wilde, and Mr. Ivor Foster. Mr. Kilburn conducted with his customary skill and care.

The Jarrow Philharmonic Society gave, on the 18th ult., in the Mechanics' Institute, Jarrow, a performance of Sir Frederick Bridge's 'Callirhoe,' with Madame Annie Norledge, Miss Cissie Soulsby, and Mr. Fred. Fallas as principals. Mr. J. E. Jeffries conducted, and Miss E. Todd accompanied.

The performance of Liszt's 'St. Elizabeth,' in the Town Hall, Newcastle, by the Newcastle and Gateshead Choral Union—the principal musical event in this locality during the past month—is referred to on p. 24.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A successful performance of Handel's 'Jephtha'—too late for notice in my last letter—was given at Grantham, on November 20, under the baton of Mr. H. P. Dickenson.

The Nottingham Orchestral Society, conducted by Mr. Henry J. Wood, gave their first concert on the 13th ult., when the chief items of interest—Dvorák's 'New World' Symphony, Tschaikowsky's Nutcracker Suite (by desire), and Liszt's first Hungarian Rhapsodie—were most carefully rendered. Madame Kirkby Lunn was a most acceptable vocalist.

The Mansfield Choral Society, at their first concert this season, on the 16th ult., performed Handel's 'Acis and Galatea' and Mendelssohn's 'Hear my Prayer.' Mr. Liddle, organist of Southwell Minster, conducted, and the soloists were Miss Lillie Wormald, Mr. Lacey Parker, and Mr. T. H. Wood.

At Derby, Mr. Harold Henry's Orchestral Society gave the initial concert of their tenth season on the 17th ult., under the baton of Mr. Sydney Sadler. Cowen's Four English Dances, German's 'Little Minister' Overture, Minuet and Romanze (Dvorák), and the Prelude to the second act of Mackenzie's 'Manfred' were performed. Mr. Henry was the solo violinist, and Miss Ethel Bird sang.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

We have had a good deal of music this term, some of it of the truly miscellaneous kind, and therefore it will only be possible to chronicle some of the more serious and artistic performances.

The first concert of note took place in the Town Hall, on October 24, under the auspices of the Musical Club, when the Kruse String Quartet gave a capital chamber concert. The principal works constituting the programme were Beethoven's Quartet in E flat major (Op. 74), and Schubert's Quartet in G major (Op. 161). The next day, in the same building, Mr. Leonard Borwick and Mr. Plunkett Greene gave a concert, Mr. Borwick playing very delightfully, as the first item, Schumann's Sonata in F sharp minor (Op. 11) dedicated to Clara Wieck; and in the second part of the programme, several pieces from ancient as well as modern composers. Mr. Greene contributed a number of songs, no less than thirteen being placed in the programme.

On November 13, the professor of music, Sir Hubert Parry, discoursed in the Sheldonian upon 'The Differentiation of Style in Music,' giving us a thoroughly admirable lecture.

The Ludwig String Quartet, under the auspices of the Musical Union, gave an excellent all-round concert in the large room of the Examination Schools, on November 18, the chief items being Beethoven's F minor Quartet and Haydn's Quartet in C (Op. 33). On the 28th, in the Town Hall, Mr. Borwick again appeared with Herren Carl Halir, Hugo Becker, and Mr. Hobday as

colleagues, giving Dvorák's Trio in F minor (Op. 65) and Brahms's Quartet in G minor (Op. 25) as the chief items of a genuinely good concert.

On the 10th ult., the Oxford Gleemen gave a concert in the Town Hall, when the principal item was Grieg's beautiful and picturesque 'Landerkennung.' Perhaps I should mention that we have been visited during the present term by the little Albertini and the great Mr. Sousa.

MUSIC IN SHEFFIELD AND DISTRICT. (FROM OUR OWN CORRESPONDENT.)

The principal event of a busy month has been a performance of 'The Messiah,' on the 9th ult., by the Sheffield Musical Union. The Albert Hall was crowded, and the concert was a triumph for the Society and its conductor, Dr. Henry Coward. The achievements of the chorus dwarfed even the splendid singing of the principals, and the really excellent playing of the orchestra—local, it is observed, almost to a man. The choristers infused so much character into their rendering of the familiar music—new points, and legitimate ones withal, were so effectively made—that the entire work carried with it something of the freshness of novelty, and strains listened to scores of times as mere music became invested with new interest when sung by this fine choir. The principals were Madame Emily Squire, Miss Ada Crossley, Mr. William Green, and Mr. Plunket Greene. Owing to the high pitch of the organ—soon to be lowered—'The trumpet shall sound' was taken by Mr. Joseph Lycett. Already a singer of more than local reputation, Mr. Lycett proved himself capable of taking rank among the leading oratorio soloists, and his success on this occasion was complete. Mr. W. S. Jessop at the organ played with rare judgment and effect, and Mr. John Peck led an orchestra of more than average ability. Dr. Coward, who conducted, conveyed much of his own enthusiasm and personality into the work of his forces, and is to be congratulated on the result.

Another concert which aroused considerable interest was that given by the Sheffield Male Glee and Madrigal Society, under Mr. J. A. Rodgers, on the 3rd ult. In an excellent programme, which was designed to exemplify various types of English male-voice music, from Horsley and Beale to Sullivan and Lee Williams, the members of this virile Society won fresh laurels. Despite the counter attraction of Mr. Pachmann's 'farewell' recital at the Albert Hall on the same evening, the audience was a large one.

One of the most enterprising of the smaller local choral bodies is the St. Peter's (Abbeydale) Choral Society, which, under Mr. W. Gadsby's energetic direction, does excellent work of the right sort. Mendelssohn's 'Hymn of Praise,' given on the 10th ult., can be credited to the Society's records as another success. Madame Norledge, Mr. W. H. Burrows, a local singer of exceptional attainments, and Miss Alice Gadsby, were the soloists.

Mr. Coleridge-Taylor's 'Hiawatha' (complete) was given, for the first time in Sheffield, on the 17th ult., by the Amateur Musical Society. The Society did full justice to the composer's effective choral writing, the quality of the tone being especially excellent. Miss Margaret Cooper, Mr. H. Blearley, and Mr. J. Lycett formed a capable trio of soloists, and a fine band was led by Mr. J. Peck. To Mr. J. W. Phillips at the organ, and Mr. Schöllhammer, who conducted, warm compliments on the success of the concert are due.

An epidemic of 'Messiah' performances has broken out in the district, something like a score having taken place during the past month. Among others are to be noted those by the Chesterfield Harmonic Society (Mr. G. A. Seed), the Penistone Choral Society (Mr. J. Cooper), the Hoyland Common Choral Society (Mr. G. M. Coates), and the Norton Lees Choral Society (Mr. H. Reynolds).

The Brincliffe Musical Society, still developing under Mr. J. H. Parkes, gave a concert, at which Beethoven's Symphony No. 4 was capably played.

The Eckington Choral Society (Mr. Geo. Harrop) and the Walkley Musical Society (Mr. Henry Brown) have also done progressive and appreciated work during the past month. The Sheffield Orchestra gave a concert on the 19th ult., under Dr. Coward, playing Mozart's Symphony in G minor, Wagner's 'Walkurenritt,' Mackenzie's 'Manfred' Suite, Liszt's symphonic poem, 'Mazepa,' and other works. Miss Maggie Jaques was the vocalist. A recital by M. Paderevski, under Miss Foxon's auspices, fittingly rounded off the month's feast of good things.

The interesting and well-interpreted pianoforte recital given by Mr. Frederick Dawson, at Montgomery Hall, on November 15, was inadvertently omitted to be noticed in my letter of last month.

MUSIC IN STAFFORDSHIRE. (FROM OUR OWN CORRESPONDENT.)

THE Hanley Glee and Madrigal Society gave their Annual Performance of 'The Messiah,' in the Victoria Hall, on the 12th ult., the spacious room being filled in every part. The principal vocalists were Madame Ella Russell, Madame Kirby Lunn, Mr. Fred W. Norcup, and Mr. Charles Manners. The band and chorus numbered 350. The chief honours of the performance rested with the chorus, who sang splendidly. The band, under the leadership of Mr. T. Shaw, was full and complete in every department, and the trumpet obbligato was well played by Mr. R. Bell. Mr. A. J. Jackson presided at the organ, and Mr. J. Garner conducted.

The Stafford Choral Union, under the conductorship of Mr. Drury, gave its first concert of the season, on the 17th ult., in the Borough Hall. The first part consisted of Rossini's 'Stabat Mater,' the principal vocalists being Madame Carrie Siviter, Miss Marguerite Gell, Mr. Charles Saunders, and Mr. Walter Dodds. The band and chorus numbered 100 performers, Mr. H. J. Freeman, of Birmingham, being the leader and solo violin.

MUSIC IN YORKSHIRE. (FROM OUR OWN CORRESPONDENT.)

LEEDS.

At the highly interesting subscription concert on November 20, Glazounow's Sixth Symphony was finely played by the Hallé band; but the most striking proof of Dr. Richter's unabated power was in the 'Good Friday's Spell' extract from 'Parsifal,' played with an intimate sympathy and a realisation of its melodic beauty, that made even so familiar a piece seem fresh. The Philharmonic chorus sang two extracts from the last act of 'Die Meistersinger' with superb force and tone, and, under the conductorship of Mr. Fricker, their trainer, were heard in a not very interesting Psalm by Franz. The feature of the Carl Rosa Company's visit was the production of 'Siegfried' for the first time at Leeds, on November 22. On November 27, the Choral Union gave a capital all-round performance of Saint-Saëns's 'Samson and Delilah.' Miss Brema was, of course, the centre of interest, but Mr. Brearley, a local tenor, was vocally most satisfactory as the hero, and Messrs. Charles Tree and Foxton Ferguson were also efficient in their respective parts. The chorus and orchestra, under Mr. Alfred Benton, were all that could be desired. Glazounow had, on the 4th ult., a second hearing at Leeds, his 'Five Novelettes' for string quartet being played at the second Bohemian chamber concert by Messrs. Elliott, Wright, Haigh, and Giessing, and proving very charming, varied music, wrought with conspicuous mastery. On the 10th ult., an interesting experiment was made by Mr. C. Wilkinson, who gave a lecture-recital on Grieg and his music, accompanied by a large selection of lantern-slides depicting Norwegian scenery, and therefore illustrative of Grieg's compositions, which owe so much to National features.

On the 13th, the Leeds Symphony Society gave a concert, at which Grieg's Pianoforte Concerto, with Mr. Percy Richardson as soloist, formed the chief feature of the

programme. Mr. A. Grimshaw conducted. The following evening, Mr. Bernard Johnson's humorous cantata, 'Love the Logician,' a clever piece in the Gilbert and Sullivan vein, based on a whimsical libretto by Mr. H. L. Johnson, was performed with success, the co-operation of many well-known Leeds musicians in an orchestra of appropriately eccentric character, adding to the zest of the performance. The same day there took place the first of a series of 'Free Orchestral Concerts,' organized and conducted by Mr. Edgar Haddock, who has succeeded in obtaining funds from some local philanthropists, and in securing the sanction of the Corporation. From that august body, which gives pecuniary help to brass bands in the Leeds parks in the summer months, no subsidy has been procured; but they have graciously granted the use of the Town Hall without charge, while indemnifying themselves by reserving for their own use the shillings paid for admission to the gallery, the area being free. While it is to be regretted that the concerts are thus left on a purely charitable basis, it is something to have obtained from a municipal corporation a bare recognition of orchestral music, and it will be interesting to watch the development of this undertaking. At this opening concert, Miss Pauline Sant Angelo played Liszt's E flat Pianoforte Concerto most brilliantly, and the orchestra, though leaving something to be desired in quality in certain directions, showed the result of Mr. Haddock's painstaking drill, and played the Rienzi and William Tell overtures, the instrumental movements from the 'Hymn of Praise,' and other pieces, with remarkable and praiseworthy precision. It is worth while to mention that the large 'free' audience seemed most appreciative.

BRADFORD.

At the subscription concert on the 13th ult., Verdi's Requiem was sympathetically given, with Miss Blauvelt, Miss Brema, Mr. W. Green, and Mr. Andrew Black, as principals, the Festival Society's chorus, the Hallé orchestra, and Dr. Cowen as conductor. The worst fault was an inclination to tameness and timidity, the best virtue, a conspicuous refinement on the part of both chorus and orchestra. Dr. Cowen's clever 'Phantasy of Life and Love' and Parry's beautiful 'Blest Pair of Sirens,' in which the serene beauty of Milton's verse is so happily echoed by the music, were included in this interesting programme. The Bradford Permanent Orchestra gave concerts on November 23 and the 7th ult., also under Dr. Cowen's able direction. On the former occasion a Suite from the 'Castor et Pollux' of Rameau, and Max Bruch's beautiful but well-worn Violin Concerto in G minor (brilliantly played by Miss Maud Powell), were the chief features of the programme. Mr. Herbert Brown, a young bass who is making his way in the West Riding, was the vocalist. On the latter occasion there were three things of interest—a delightful Haydn Symphony, No. 13, in G; Schumann's Pianoforte Concerto, very artistically played by Mr. Frederick Dawson; and Tschaikowsky's 'Nutcracker' Suite, which, if it demanded rather more virtuosity than the orchestra could command, at least after such exiguous rehearsal, went with much spirit. Miss Edna Thornton was the vocalist. On November 29, Mr. S. Midgley gave a very interesting concert of chamber music, introducing a learned Pianoforte Quartet in G, by Dr. Culwick, played by the Brodsky Quartet and the concert giver. Mrs. Midgley was the vocalist. On the 2nd ult., Miss Annie Robinson, a young pianist (still the pupil of Mr. Charles Henrich), gave a recital in which she showed herself to be the possessor of a thoroughly sound style, as well as great natural taste.

OTHER YORKSHIRE TOWNS.

At Halifax, the chamber concerts were resumed on November 26, when Mr. Rawdon Briggs' Manchester Quartet and Mr. H. F. Webster played Dvorák's Pianoforte Quartet in E flat and a Beethoven String Quartet, Miss Edith Wehner being the vocalist. Two days later the Halifax Madrigal Society, under Mr. Shepley, gave

'Hiawatha's Departure,' which is certainly heard to greater advantage when it does not come after the two preceding scenes of Mr. Coleridge-Taylor's 'Hiawatha' trilogy. The principals were Madame Goodall, Mr. Horsfield, and Mr. Tree, and the performance, though lacking something in power, was generally creditable. At Huddersfield, on the 10th ult., the Glee and Madrigal Society, under Mr. Ibeson, gave one of its concerts, several of Bishop's works—not often performed nowadays—being the feature of the occasion.

The Dewsbury Choral Society, of which Mr. Fricker, organist of the Leeds Town Hall, has been recently appointed conductor, gave a very enjoyable performance of 'Acis and Galatea,' and Gade's 'Crusaders,' on the 10th ult. The chorus-singing was admirable in precision and tone, showing that the new conductor has secured the full confidence of his choir. The band was of more than average efficiency, and Miss Agnes Nicholls, Mr. W. Green, and Mr. C. Knowles were excellent in the solo parts. On the following evening, the Keighley Orchestral Society, of which Mr. Summerscales is the conductor, gave, among other things, a creditable performance of Beethoven's Fourth Symphony, which has not been heard in the West Riding for many years past. At one of the Wakefield chamber concerts, on November 21, the Leighton House String Quartet party, of which Mr. Bent is leader, played a quartet by Dvorák in highly artistic style, and were joined by Madame Adine O'Neill as pianist in Brahms's F minor Quintet. The Morley Choral Society, on the same date, gave a miscellaneous concert, Mr. Alfred Benton conducting some orchestral pieces, capably played by a small band.

The York Symphony Orchestra, which is so energetically trained and conducted by Mr. Tertius Noble, showed the good results of his teaching, in a concert given on November 20. Mozart's so-called 'Jupiter' Symphony, and Suites by Bizet, Sullivan (the 'Kenilworth' Masque) and Landon Ronald, made up a highly interesting programme, and were very ably played. Mrs. Burrell was the vocalist. On the 4th ult., Miss Edith Wehner gave a most enjoyable vocal recital in York, assisted by Mr. F. Norton, a baritone (who sang some good songs of his own composition) and Mr. Charles Henrich, a highly accomplished pianist. On the 17th ult., the York Musical Society, under Mr. Noble, gave a good account of 'The Death of Minnehaha' and 'Hiawatha's Departure,' the chorus showing a distinct improvement. Miss McLaughlin, Mr. Hyde, and Mr. Iles were the principals.

At Scarborough, on the 9th ult., Dr. Ely's choir gave an ambitious programme, comprising 'Hiawatha's Departure' and the Third Act of 'Tannhäuser,' with considerable success. The principals were Miss Perceval Allen, Mr. Anderson Nichol, and Mr. Ivor Foster.

Performances of Spohr's 'Last Judgment' have been given at various churches during Advent. On the 8th ult., at St. Michael-at-Bowes, Bowes Park, with Mr. Herbert Rolfe, the organist and choirmaster, at the organ; on the 11th ult., at the Presbyterian Church, Islington, under the direction of Mr. H. E. Mackinlay, with Mr. J. S. Macdonald at the organ; on the 15th ult., at All Saints', Hatcham Park, under the direction of Mr. H. T. Couch, the organist and choirmaster. The Advent music from the 'Messiah' was sung at St. Mary-the-Virgin, Primrose Hill, on the 15th ult., with accompaniment of orchestra and organ. The solos were sung by Miss Mabel Thistleton, Madame Blanche Newcomb, Mr. Iver McKay, and Mr. Albert West. Mr. S. E. Payne presided at the organ, and Mr. Francis Burgess conducted. On the same date, a selection from Parts I. and II. of Handel's 'Messiah' was given at the Church of St. Michael and All Angels, Stonebridge Park, by the choir of the Church, assisted by a complete orchestra, which accompanied the service (Varley Roberts in C) and the hymns with fine effect. The solos were sung by Miss Mary Wilson, Master Horace Davis, Messrs. Hinde, Wale, and W. T. Carter. Mr. W. J. Hands was at the organ. Mr. W. C. Carter, organist of the Church, conducted.

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Choral and Orchestral Societies.

The Windsor and Eton Choral Society, founded in 1841, celebrates its diamond jubilee this season. It has passed through many vicissitudes, but happily it survives them all. It has had the unique honour of being conducted by four musical knights, viz., Sir George Elvey, Sir Joseph Barnby, Sir Frederick Bridge, and Sir Walter Parratt, and of singing before Her late Majesty Queen Victoria on several occasions. Dr. C. Harford Lloyd, who has been a firm friend of the Society, conducted an excellent performance of Bach's 'Christmas Oratorio,' on the 9th ult. With the new year, Sir Walter Parratt has consented to resume the conductorship of the Society, which is doing such good work in the Royal Borough.

A highly interesting programme was provided by the North Suburban Choral Union, Melbourne, on October 29. With the exception of Mendelssohn's 'Hebrides' Overture, which opened the proceedings, the whole of the concert was devoted to Dr. Elgar, whose charming orchestral piece 'Liebesgruss' was given for the first time here. This was followed by 'Scenes from the Saga of King Olaf.' Local reports speak very favourably alike of the choir, orchestra, principal singers, and conductor, Mr. E. A. Jäger, whose enthusiasm for Dr. Elgar's compositions is shown by the fact that the Society has already given his 'Banner of St. George,' and promises his delightful part-song 'Spanish Serenade,' with orchestral accompaniment, at the next miscellaneous concert.

The Worcester Musical Society gave their first concert this season, at the Public Hall, on the 3rd ult. The chief feature of the programme was Sterndale Bennett's 'Woman of Samaria,' in which the choir did excellent service. They were also heard with good effect in the part-songs, 'Maying' (Muller) and 'Hunting Song' (Mendelssohn), and in the march and chorus from 'Tannhäuser.' The orchestra, though small, was efficient, and was specially successful in a new Concert Overture, written by Mr. J. W. Austin, who conducted his work. The solo vocalists were Madame Siviter, Miss Marguerite Gell, Mr. F. J. Pardoe, and Mr. W. G. Davies. Much credit is due to the conductor, Mr. W. Mann Dyson, who had trained his forces with admirable results.

'Hiawatha's Wedding Feast' formed the principal item in a selection of 'English Music of the Nineteenth Century,' given in Westbourne Park Chapel, on the 3rd ult., by the Institute Choral Society. In this first concert of the season the society gave a very fair account of itself, singing in the main with considerable spirit the difficult music, with its varying moods. The soloists were Miss Helen Jaxon and Mr. Braxton Smith. A string band, led by Mr. H. S. MacDermott, assisted in the accompaniments, together with the pianoforte, ably played by Mr. F. Maurice Jephson. The concert opened with a sprightly rendering of E. German's Three Dances from 'Henry VIII.' Mr. J. Herbert Williams conducted.

The Lincoln Musical Society inaugurated its sixth season by a performance in the Drill Hall, Lincoln, on the 3rd ult., of Mr. J. F. Barnett's popular cantata, the 'Ancient Mariner.' In this dramatic work the choir had every opportunity of distinguishing themselves, and the result was a ready response to the skilful conductorship of Dr. G. J. Bennett. The principals were Miss Kate Cherry, Madame Amy Dewhurst, Mr. E. Dunkerton, and Mr. Charles Knowles. Mr. Edward O'Brien ably led the band, which effectively performed Mendelssohn's 'Hebrides' Overture and German's Three Dances from the incidental music to 'Nell Gwynn.' Mr. H. S. Trevitt was an efficient accompanist.

Mr. E. J. Quance's Choral Society gave very successful performances of Mr. Coleridge-Taylor's 'Hiawatha's Departure,' 'Sir Frederick Bridge's Forging of the Anchor,' and Dr. Elgar's 'Banner of St. George,' at Brixton Hall, on the 10th ult. Miss Kate Cherry, Mr. Fred Norcup, and Mr. Harry Dearth were the solo vocalists. There was a small professional band, and Mr. Frank Grant rendered valuable assistance at the organ. Sir Frederick Bridge conducted his own work, this being its first

performance in London, and both the cantata and its composer—who made a genial speech to the audience—were received with enthusiasm.

The re-organisation of the Bach Choir has been steadily proceeding since the beginning of last year. The result, as regards balance of voices and quality of tone, is very encouraging, and the number of singers at present enrolled is about 120, of whom nearly half are new members. It is proposed during the forthcoming season to double the number. Rehearsals are now being held on Tuesday evenings at the Lecture Theatre, South Kensington Museum. We understand that a concert of unaccompanied music will be given in the spring, at which a Mass of Palestrina's and a Motet by J. S. Bach will be performed.

Mendelssohn's 'Forty-second Psalm,' Schubert's 'Song of Miriam,' Mackenzie's 'The Bride,' and Sir Frederick Bridge's 'Flag of England' (conducted by the composer), formed a capital bill of fare at the concert of the West Norwood Choral and Orchestral Society, given at the Public Hall, on the 10th ult. The soloists were Miss Maude Ballard and Mr. Harold Wilde, while Mr. E. Bongers led a very capable orchestra. Not the least satisfactory part of the performance was the excellent singing of the choir under the enthusiastic sway of their conductor, Mr. Percy S. Bright.

The Ealing Philharmonic Society held the first soirée of the season on November 30, at the Victoria Hall, Ealing. The orchestra gave excellent performances of Mendelssohn's 'Military' Overture (Op. 24), Schubert's Unfinished Symphony, and German's 'Nell Gwynn' Dances; and Gade's cantata, 'The Erl King's Daughter,' was very creditably performed by both choir and orchestra, the solos being sung by Miss Mary Lund and Mr. Leo Wilson. Mr. E. Victor Williams conducted with care and skill.

The Maze Pond Choral Society performed Mendelssohn's 'St. Paul,' on November 28, in Maze Pond Chapel, Old Kent Road, when the well-balanced choir maintained the high standard which has characterised its previous efforts. The soloists were Miss Edith Potter, Miss E. Coombes, Mr. Harry Stubbs, and Mr. Harry T. Bull. Mr. T. H. Smith led the band, and Miss M. Tyrer and Mr. E. Partridge were at the pianoforte and organ respectively. Mr. W. Dexter Miller conducted with his usual efficiency.

The Bow and Bromley Choir, directed by Dr. W. Lemare, gave a concert, on the 7th ult., at the Bow and Bromley Institute, when the chief features were Sullivan's 'Prodigal Son' and Dr. E. H. Turpin's cantata 'Jerusalem' (conducted by the composer). The choir had evidently devoted much care to their share of these works, and the orchestra was efficient. The solo vocalists were Miss Kate Cherry, Miss Windsor Locke, Madame Edith Hands, and Messrs. Branscombe, Webber, and Daniel Price.

The Catford Choral Society's first concert this season was given in St. James's Public Hall, Forest Hill, on the 10th ult., when Hermann Goetz's cantata 'Noenia,' 'The Challenge of Thor' chorus from Elgar's 'King Olaf,' and a selection of madrigals and part-songs were performed. The solo vocalists were Madame Lulu Gillespie, Mr. Harry Marriott, and Mr. George Hodgson. Miss Ethel M. Brissenden was solo pianist and accompanist, and Mr. Harold Hewitt conducted.

The West Ham Choral Society performed Mendelssohn's 'Elijah,' at the Town Hall, Stratford, on the 3rd ult. The principal solo vocalists were Miss Adele Kuhn, Madame Edith Hands, Mr. Charles Ellison, and Mr. Arthur Walenn. The orchestra and choir numbered 135 performers, and Mr. W. Harding Bonner conducted.

The Devonshire Square Church Choral Society (Stoke Newton) opened its second season on the 3rd ult., when Coleridge-Taylor's 'Hiawatha's Wedding Feast,' and a selection of part-songs were rendered by the choir, with songs by Mrs. Lindsay-Blee, Mr. W. H. Fothergill, and

Mr. Whorlow Bull. Recitations were given by Miss Edith Peck, and pianoforte solos by Miss Edith Wells, who also accompanied. The conductor was Mr. G. Ernest Arundel.

The Stephens Memorial Hall Choral Society selected Handel's 'Samson' for performance at their Hall, North Finchley, on the 12th ult. The solo vocalists were Miss Lilian Turnbull, Miss Gertrude Macaulay, Mr. Wills Page, and Mr. Robert Grice, and the conductor was Mr. G. H. Powell.

The Mundania Choral Society, Honor Oak, gave a concert on the 6th ult., when the programme included excerpts from Haydn, Mendelssohn, Schubert, and Handel, and Nichol's 'Ode to Music.' The orchestra was under the leadership of Mr. A. H. Coe, and Mrs. Hammond and Mr. J. Anderson were at the pianoforte and organ respectively. Mr. F. W. A. Drake conducted.

Miscellaneous.

Her Majesty Queen Alexandra has graciously consented to continue her patronage to the Westminster Orchestral Society (conductor, Mr. Stewart Macpherson), and Mr. W. Hugh Spottiswoode has been elected to the office of chairman of the council, in succession to Sir Alexander Mackenzie. During the coming season the Society proposes to perform the latter's 'Coriolanus' music and a work by Sir Hubert Parry. After sixteen years of honorary work, Messrs. Algernon Rose and William Horn have resigned the secretaryship and treasurership of the Society, but they will continue their interest in it as supernumerary members of the council.

The admirably prepared and illustrated prospectus of the Stratford Musical Festival of 1902 is a document full of interest, and poetical withal, to those competitively inclined, and who reside in the county of Essex and the East and North East districts of the metropolis. As about 200 prizes and certificates are awarded yearly in singing, pianoforte, violin, theory, composition, chorus, &c., there is a fine field for amateurs to show 'what like' they are—to use a Scotch expression. Among the adjudicators are Mr. Oscar Beringer, Mr. G. H. Betjemann, Dr. Harford Lloyd, Dr. McNaught, Mr. Fountain Meen, Sir Walter Parratt, and Mr. Randegger, while Mr. John Graham (70, Dacre Road, Upton Manor), as in past years, ably discharges the duties of secretary.

A concert specially interesting to lovers of glee singing was given by Mr. W. A. Everington's Male Voice Double Quartet party, at St. Luke's Institute, Bromley Common, on the 12th ult. The programme included the following glees, part-songs, and madrigals, which met with enthusiastic approval:—'The hunt is up' (Hatton), 'As it fell upon a day' (Coward), 'Queen of the Night' (Smart), 'At her fair hands' (Elliott), 'Turn Amaryllis' (Kearton), 'Sweet and Low' (Barnby), 'Bold Turpin' (Bridge), 'The Image of the Rose' (Reichardt), 'Peaceful slumb'ring' (Coward), 'Maiden fair, O deign to tell' (Haydn), 'When hands meet' (Pinsuti), 'The Bells of St. Michael's Tower' (Stewart), 'Go, Rose' (Beale), and 'The long day closes' (Sullivan). Mr. Everington's party comprised Miss Amy Bean and Miss Fanny Everington, Messrs. Shiner, Adams, Everington, Simmonds, Jeffery, Russell, Hughes, and Nussey.

Dr. Charles W. Pearce gave a most interesting lecture on 'Christmas Carols,' on the 2nd ult., at the monthly meeting of the Christ Church Literary and Debating Society, in the Parish Hall, Crouch End. The illustrations were sung by a select choir of ladies and gentlemen, under the direction of Mr. Alfred J. Dye, organist of Christ Church. Amongst the illustrations may be mentioned a Trio, 'Ah! my dear Son, said Mary,' (traditional); 'Jam Radix,' by the late Dr. Hopkins; 'Benedicamus Domino,' by Dr. Charles Vincent; together with 'The Bell Carol,' composed by the lecturer.

Mr. Joseph Ivimey's Hundredth Chamber Concert, at the Assembly Rooms, Surbiton, took place on the 14th ult. An interesting programme was presented, including

Schubert's String Quintet in C major (Op. 163), and Schumann's Pianoforte Quintet in E flat (Op. 44), the pianoforte part in the latter being played by Miss Fanny Davies, who also gave Bach's Prelude in A minor, Brahms's Cradle Song, and a Staccato Study by Rubinsteins. The other instrumentalists were Messrs. Joseph Ivimey, Edgar Shelton, Alfred Hobday, J. E. Hambleton and H. Trust, and Madame Marian Mackenzie sang.

The second concert of the sixth season of the Dulwich Philharmonic Society was given at the Crystal Palace on the 14th ult., when Sullivan's somewhat rarely heard cantata 'Kenilworth' was the main feature of the programme. This beautiful work received an adequate rendering. The choruses were well sung, and the solo vocalists, Miss Ethel Pender-Cudlip, Madame Eleanor Cleaver, Mr. Whitworth Mitton, and Mr. A. H. Gee, were in all respects satisfactory. Mr. Arthur Fagge was at his usual post as conductor.

A new and original comic opera, entitled 'Princess Una,' composed by Mr. T. F. Dunhill (one of the music masters at Eton College) was performed, on the 11th and 12th ult., by an amateur company in the Royal Albert Institute, Windsor. Mr. Dunhill, who has also written his own libretto, is credited by the local press with the possession of gifts of melody and facility of orchestration, and was warmly congratulated on the result of his efforts. The solo performers, chorus, and orchestra alike contributed their share to a successful performance.

Messrs. Bayley and Ferguson have nearly ready for publication a volume entitled 'The Minstrels of England,' which will consist of two hundred songs, edited by Mr. Alfred Moffat. Not the least interesting feature of the book will be the historical notes to each song, contributed by Mr. Frank Kidson, the result of original research. Many songs by Purcell, Arne, Carey, and others not at all well known, will be included in the collection, which does not go beyond 1760-70.

Stainer's cantata 'The Daughter of Jairus' and Mendelssohn's '42nd Psalm' were performed at Union Chapel, Islington, on the 13th ult., by the members of the Psalmody and Choral Class, under the direction of Mr. G. H. Betjemann, with Mr. Fountain Meen at the organ. The solo vocalists were Miss Osborne Williams, Mr. Henry Plevy, and Mr. Arthur Barlow.

At the moment of going to press we have received the prospectus of the Seventeenth Annual Conference of the Incorporated Society of Musicians, announced to be held in London on December 30 and 31 (1901), and 1st, 2nd, 3rd, and 4th inst. The subjects to be discussed are, on the whole, disappointing in their scope, and the agenda compares unfavourably with similar meetings of other professions—e.g., clerical, medical, and engineers. The orchestral concert, at which a number of the compositions of members will be performed, is certainly a redeeming feature, but the social element seems to be the predominant partner in this gathering. All the meetings, except a function at the Mansion House, will be held at the Hotel Cecil.

Foreign Notes.

ANTWERP.—The first performance, on November 30, of a new opera by Jan Blockx, the successful composer of 'La Princesse d'Auberge,' was an event which attracted an audience from all parts of Belgium, interested in the progress of the Neo-Flemish movement inaugurated by the late Peter Benoit. The new work, 'De Bruid der Zee' ('The Bride of the Sea'), is very dramatic in parts, its musical themes being either directly representative or happily imitative of the traditional Flemish folk-song, and, aided by a good performance, a complete success was scored.

BAYREUTH.—Beethoven's 'Missa Solemnis' was heard, for the first time in Bayreuth, last month, when a most impressive performance of the great work was given, under Herr Julius Kniese's direction, and with highly efficient interpreters of the solo parts.

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BARCELONA.—Felipe Pedrell, the distinguished musical savant and critic, has completed the score of a dramatic trilogy, entitled 'The Pyrenees,' the book of which has been furnished him by the recently deceased poet, Victor Balaguer. The work has a patriotic tendency, and its musical setting is said to be of a very elevated order. Its first production, at the Liceo Theatre, is being eagerly anticipated.

BRUSSELS.—The Conservatoire has just acquired by purchase the valuable musical library, containing many rare volumes and early manuscripts, formerly in the possession of the late Dr. Wagener, a well-known Brussels bibliophile.

BUDAPEST.—Wagner's 'Tristan und Isolde' was performed for the first time at the Royal Opera, on November 28. The performance, with the Countess Vasquez in the part of Isolde, was a highly creditable one to all concerned therein; Herr Kerner being the conductor.—A new string quartet by Ernst Dohnanyi, the gifted young Hungarian artist, was produced with much success at one of the recent concerts of the Hubay Quartet party.

COLOGNE.—A new work by Th. Müller-Reuter, for chorus and orchestra, entitled 'Hackelberend's Begräbniss,' the libretto founded upon Julius Wolff's novel, 'The Wild Huntsman,' achieved a great success on its first performance at the third Gürzenich concert of the season. A very favourable reception was also accorded to a new 'orchestral legend,' by Jean Sibelius.—At the Stadt Theater, a new three-act opera, 'Lorenza,' by Edvardo Mascheroni, has been brought out, for the first time in Germany, with marked success. During an interval the composer was publicly presented by the president of the 'Beethoven Haus' with the diploma of honorary membership of that institution.

DARMSTADT.—At a recent concert of the Kirchengesang Verein, the programme included the first performance of a new motet, 'Ich steh in meines Herren Hand,' by Arnold Mendelssohn, the conductor of this excellent society.

DRESDEN.—The long-expected first performance of Richard Strauss's new one-act opera, 'Feuersnot,' took place on November 21, at the Royal Theatre, under Capellmeister von Schuch's direction, with good success. The libretto, by Ernst von Wolzogen, deals with an old Netherlandish legend, which is made the vehicle of some satirical allusions to the composer's treatment by the authorities in Munich during his conductorship at the Royal Theatre. The music, as might have been expected, is highly realistic, exceedingly clever in its orchestration, and charming in its more lyrical portions. The composer, who, together with many other distinguished musicians and critics from all parts of Germany, witnessed the performance, was the object of much flattering attention on the part of the audience.

ELBERFELD.—A new music drama by Hans Pfitzner, entitled 'Die Rose vom Liebesgarten,' attracted much favourable notice on its recent first production at the Stadt Theater.

HAMBURG.—A new oratorio, 'Crœsus,' by Adolph Lorenz, was produced, last month, by the Musik Verein, under Herr Spengel's direction, and very well received, the work being distinguished by skilful and melodious choral writing and able characterisation of the solo parts.

HELSINGFORS.—A performance was given recently, at the Finnish Theatre, of Hauptmann's fairy drama, 'Hannele,' with some highly characteristic incidental music by Erkki Melartin, a native composer. Frau Agathe Backer-Groen Dahl has given two concerts here, in which she introduced herself most favourably, both as a pianist and composer for that instrument, as well as of some charming songs.

LEIPZIG.—A new Pianoforte Trio by Ernst Heuser, the talented young Cologne composer, was produced and very favourably received, at the Chamber Concert of the Gewandhaus, on November 30. — By the Riedel Verein, under Dr. Göhler's zealous direction, excellent performances have been given recently of Beethoven's 'Missa Solemnis,' and of Mozart's C minor Mass, as completed from Mozartian themes, by Herr Schmitt, of

Dresden.—At one of the recent concerts of the Bohemian Quartet, Fräulein Eva Lessmann, of Berlin, made her début in Leipzig as a concert singer, with good success.

LUDWIGSHAFEN-ON-RHINE.—A very impressive first performance was given last month by the Cecilien Verein, with the co-operation of the Heidelberg Orchestra, of Liszt's oratorio, 'St. Elizabeth.' Frau Maria Wilhelmj, of Wiesbaden, was amongst the very efficient interpreters of the solo parts.

MILAN.—The new opera entitled 'Chopin,' by the young Italian composer Giacomo Orefice, the libretto by Orvieto, was brought out at the Teatro Lirico, last month, where it proved a distinct success. This rather curious lyrical stage-work represents four poetically elaborated episodes in the life of the Polish master, terminating with his death in the presence of his friend, Elio, and of Stella, his first love. The music has been inspired almost throughout by themes taken from Chopin's works.

MUNICH.—An excellent first performance was given, on the 3rd ult., by the Porges'sche Gesangverein—at present under the direction of the Berlin conductor, Herr Siegfried Ochs—of Liszt's 'Missa Choralis' and of three sacred cantatas by Bach, much enthusiasm being displayed, on the occasion, by the audience.—At the fifth Kaim Concert of the season, a remarkable new Symphony (the fourth) by Herr Mahler, of Vienna, obtained its first hearing under the composer's direction. The work is in four movements, the final one culminating in a setting, for soprano solo, of a poem contained in a standard collection of German Volkslieder, known as 'Des Knaben Wunderhorn.' The reception accorded to the new Symphony was, on the whole, a somewhat frigid one.—At a recital given by the distinguished organist, Herr Carl Straube, several interesting organ compositions by the gifted young composer, Max Reger, were included in the programme.

NUREMBERG.—A symphony entitled 'Bismarck,' and intended to illustrate, in its four well-constructed movements, the character of the Iron Chancellor, was successfully produced recently by the Philharmonic Orchestra. The composer is a retired army officer, Major Hutter, who has already become favourably known by a choral cantata and other meritorious compositions.

PARIS.—Under the denomination of 'Conte lyrique,' a new three-act opera, with a prologue, entitled 'Griselidis,' the music by M. Massenet, has been brought out recently with considerable success at the Opéra Comique. The book is an imitation of the old French mystery plays, being an operatic version, from the pen of M. Eugène Morand, of the late Armand Silvestre's drama 'Griselidis.' The musical setting is distinguished by many of the composer's most graceful and impressive qualities, and is very effective in its instrumentation. Many numbers, including the symphonic prelude to the second act, were re-demanded. The excellent orchestral concerts conducted by M. Colonne have been, since the beginning of the present season, partly devoted to performances illustrative of the development of the symphony, while those of a more general character, given under his conductorship on Thursdays, are rendered specially interesting to earnest amateurs this season by including in the programmes, in chronological order, examples, instrumental and vocal, ranging from the seventeenth to the twentieth century. The first concert of the latter series, on November 28, included a spirited performance of the Overture to Purcell's 'Ode to St. Cecilia,' which was greatly applauded. At the first concert of the season of the Conservatoire, now under the direction of M. Georges Marty, a hitherto unknown overture by Mozart was introduced. The work, the orchestral parts only of which were recently discovered amongst some old music stored away in the Conservatoire library, bears the inscription 'Ouverture à Grand Orchestre, par Mozart,' and was probably written by the master during his stay in Paris in the year 1778.

PRAGUE.—Paderewski's new opera 'Manru' met with a very favourable reception on its first production, on

November 24, at the German Theatre, under Herr Leo Blech's direction, and in the presence of the composer.—A new symphonic poem entitled 'Wald-Wanderung,' by Leo Blech, recently produced by the Philharmonic Society, proved a very interesting and skilfully elaborated composition.

ST. PETERSBURG.—On November 21, the anniversary of the death of Anton Rubinstein, a chapel dedicated to his memory and containing his bust, life size, was consecrated. It is placed in the vicinity of the grave of the distinguished artist.—A new opera 'The Bride of the Czar,' by Rimsky-Korsakov, has been produced with considerable success at the Imperial Opera.

SCHWERIN.—A representation took place recently, at the Court Theatre, of Gluck's 'Iphigenia in Tauris,' in the revised version by Richard Strauss, which includes a new and greatly improved German translation of the libretto. The performance, under Court capellmeister Prill's direction, was not only excellent, but greatly contributed to the complete success of an interesting revival.

WEIMAR.—A somewhat remarkable 'dramatic tone poem,' entitled 'Manfred,' the book as well as the music by Hans von Bronsart, was successfully brought out at the Court Theatre, last month, under Capellmeister Kryzanowski's direction, and in the presence of the author. The very poetic, tragic subject of the piece (which has but a very slight connection with Byron's drama) has been very ably treated, musically, by the poet-composer, whose new work produced a most marked impression.

Obituary.

JOSEPH RHEINBERGER.

The well-known composer, JOSEPH VON RHEINBERGER, died at Munich, on November 25, at the age of sixty-two. He was born at Vaduz, in the little principality of Liechtenstein. When only seven years of age he was competent to act as assistant-organist at the church. In 1859, he was appointed to the professorship of counterpoint and composition at the Munich Conservatorium, which he held with much distinction until within the last few months. Among his more recent pupils may be mentioned Max Schillings, and Ludwig Thuille, two young German composers of the advanced school, notwithstanding the somewhat ultra-conservative principles of their teacher. As a composer, Rheinberger enjoyed a considerable reputation not only in his native Germany, but also in this country and in America. His numerous compositions include symphonies and chamber works, several operas and choral cantatas—amongst them 'Wittekind' and 'The Star of Bethlehem'; a Requiem, and, last, but not least, a large number of very fine compositions for the organ, which greatly enjoy the favour of English organists.

JOHN GEORGE PATEY.

We regret to record the death of JOHN GEORGE PATEY, who died at Falmouth on the 4th ult., aged sixty-six. Born at Stonehouse, Devonshire, in 1835, the son of a clergyman, he was educated for the medical profession, but forsook it for music. After studying at Paris and Milan he appeared, in the year 1858, at Drury Lane Theatre as a baritone singer in an English version of 'Martha.' He was a capital actor, and for several seasons he took leading operatic parts as a member of the Pyne and Harrison Company, and did useful work in oratorio and on the concert platform. He married, in 1866, Miss Whytock, who, as Madame Patey, owed not a little to the vocal teaching of her husband. In 1888, Mr. Patey joined Mr. Willis in founding the music-publishing firm bearing their joint names. Since the tragically sudden death of Madame Patey at Sheffield, February 28, 1893, Mr. Patey had lived in comparative retirement.

MR. GEORGE FREDERICK TENDALL, Organist of Christchurch Cathedral, New Zealand, died in October last, aged fifty-six. He was formerly a pupil of Sir John Stainer's, and succeeded his fellow-pupil and friend,

Sir George Martin, as organist to the Duke of Buccleuch at Dalkeith Palace. After holding a similar post at St. Peter's Church, Edinburgh, and taking his degree of Bachelor of Music at Oxford, Mr. Tendall, from considerations of health, emigrated to New Zealand twenty years ago, where he did excellent work and was most highly esteemed.

On the 4th ult., at his residence, 109, Belsize Road, N.W., after months of suffering borne with exemplary patience, EDWIN BARNES, for thirty-nine years Organist and director of the choir at Holy Trinity Church, Paddington, and for forty-five years Professor of Music at the Asylum for the Blind, St. John's Wood, aged sixty-eight.

Correspondence.

HANDEL'S ORGAN CONCERTOS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—There can hardly be a more interesting study than that of the well-known 'Six Concertos for the Organ and Harpsichord' by Handel; not only on account of the intrinsic beauty of the compositions themselves, but also by reason of the illustration afforded of the style of that age, and of the composer in particular. I name these first six concertos, because they seem to have been the only ones grouped together for publication by the composer, the other concertos having probably been collated by Mr. Best from scattered and adapted sources. These first six concertos were formerly, according to Dr. Burney, the works upon which, for a long period, the best organ players in England chiefly subsisted. The original edition and subsequent issues copied from it are mere 'skeleton copies'—for the most part consisting of a single treble and bass, with a few figures scattered here and there, but no attempt at a continuous figured bass. Upon the issue of Mr. Best's reading in three staves, at a time when organs of the C compass had been thoroughly accepted by English players, these six concertos became widely known. I should like to call attention to what appear to me to be discrepancies in this edition, which seems to be in use not only for solo performance, but also when an orchestra is combined with the solo instrument. I do so with the idea of eliciting the opinions of some who are well qualified to judge, rather than as an endeavour to advocate my own view of the matter.

I will take only Concerto No. 2 in B flat, the best known of the set, having before me the original edition published by Walsh (which I will call No. 1), and Best's edition (which I will call No. 2). In edition No. 1, in the second movement, *Allegro*, bar 2, on the first and third beats, I submit the intended chords to be 6-3; but in edition No. 2 these chords are both displayed as 4-2 (hardly according with Handel's practice so well as the 6-3); the same in the *piano* reiteration of the passage in bar 15; also in bar 34, with the 'Tutti' in the dominant key; and wherever the same passage occurs. It is to be noted that in bar 74, where, in the key of C minor, the Neapolitan sixth occurs on the bass note F, the use of the 4-2 is precluded. Thus, in this passage (kindred to those previously named), the chord of the sixth has been forced upon the editor of No. 2. In bars 3 and 16, on the last half-beat, No. 2, the held F (a charming modern seventh) seems scarcely Handelian, or authorized in No. 1.

In the fourth movement, *Allegro ma non Presto*, bar 2 shows the same discrepancy between what I have assumed to be a 6-3 in No. 1 and a 4-2 in No. 2 edition; but in the reiteration of the passage in bar 18, the 6-3 for the first time appears in No. 2. In bar 70, on beat 3, the E is marked natural. Is there any authority in No. 1 for this (the signature remaining uncontradicted), or any musical necessity for the employment of the accidental?

It is possible that some of your readers may add remarks of interest as regards this and the other concertos.—Yours, &c.,

Dec. 13, 1901.

T. L. FORBES.

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Brief Summary of Country and Colonial News.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BARNSTAPLE.—The Musical Festival Society gave a concert in the Music Hall on the 2nd ult., when Mendelssohn's Psalm 'Come, let us sing' and Stanford's 'The Revenge' were performed. The choir sang with excellent effect, and the orchestra was fully equal to the demands made upon it. Dr. H. J. Edwards conducted with his accustomed ability, and also played the solo part in Mendelssohn's Pianoforte Concerto in G minor, the baton being in this instance in the hands of Dr. Gardner. Miss E. Truscott and Mr. H. Grover were the solo vocalists.

BARROW-IN-FURNESS.—The Choral Society performed Rossini's 'Stabat Mater' and a miscellaneous selection (including Eaton Fanning's 'Song of the Vikings,' and Handel's Coronation Anthem, 'Zadok the Priest') in the Town Hall, on November 26. The band and choir consisted of 130 performers, and the solo vocalists were Miss Evangeline Florence, Miss Lones, Mr. William Wild, Mr. S. Garrett, and Mr. F. Gabriel.

CHICHESTER.—The Musical Society gave a performance of Mendelssohn's 'Athalia' and Parry's 'De Profundis' at the Corn Exchange, on the 9th ult. The choir sang with excellent attack and expression, reflecting much credit on the conductor, Dr. F. J. Read; and the orchestra, including, as it did, Mr. Alfred Burnett (leader), Messrs. H. Trust, A. C. White, and other well-known players from London, was admirable. The solo vocalists were Miss Cicely Gleeson-White (who gave a powerfully dramatic rendering of the leading soprano part), Miss Ruth Robinson, and Miss Marian Brown. Mr. Charles Fry recited the verses as on many other occasions.

CHORLTON-CUM-HARDY.—On the 8th ult., at the Wesleyan Church, Mendelssohn's 'Hymn of Praise' was sung by the united choirs of this and the Congregational Church. The solo parts were effectively sung by Miss Lillie Wormald, Mrs. J. W. Blackstock, and Mr. Robert Cockran. The choir gave a very satisfactory rendering of the choruses. Mr. James Hindle presided at the organ, and Mr. G. F. Walter (organist of the Congregational Church) conducted.

COVENTRY.—The first annual Choir Festival was held in Holy Trinity Church on November 24. The morning service was Attwood in F, and the anthem Mendelssohn's 'As the hart pants.' At a special afternoon service Brahms's 'How lovely,' Gounod's 'By Babylon's Wave,' and Handel's 'The Lord is a man of war,' was sung. The evening service was Mr. C. H. Moody's Festival Setting in A, and the anthem Mendelssohn's 'Hear my Prayer.'—The Festival Choir commenced their third season in Holy Trinity Church, on the 12th ult., with a most praiseworthy rendering of Mozart's 'Requiem.' The principal vocalists were Miss Annie Warden, Miss Florrie Cooper, Mr. T. Green, and Mr. Philip Wilks. Dr. Allen, of New College, Oxford, was the organist, and Mr. B. Lines the pianist. The work was sung in Latin, and both principals and chorus acquitted themselves most ably. Mr. C. H. Moody conducted.

DOVER.—A very successful performance of Mendelssohn's 'Elijah' was given by the Choral Union on November 26. The principal solo vocalists were Miss Stanley Lucas, Miss Gertrude Lonsdale, Mr. James Leyland, and Mr. Charles Knowles. The band, with Mr. E. W. Barclay as leader, and chorus numbered upwards of 160. Mr. H. J. Taylor conducted.

EXETER.—On November 28, Dr. Garrett's Cantata 'The Two Advents' was sung at St. Sidwell's Church. The choir acquitted themselves with credit, under the direction of Mr. Allan Allen, the organist and choir-master. The soloists were Mrs. Cissie Herbert, Miss Amy Graddon, and Dr. Ferris Tozer. A feature of the service was the performance of Merkel's Organ Duet

Sonata in D minor by Dr. Ferris Tozer and Mr. Allan Allen. — The Oratorio Society gave an excellent performance of Haydn's 'Creation' and Stanford's 'Last Post,' at the Victoria Hall, on the 13th ult. The choir and orchestra were worthy of high praise, both in Dr. Stanford's cantata, which opened the programme, and in the oratorio. The solo vocalists in the latter work were Madame Emily Squire, Mr. Gwilym Richards, and Mr. Watkin Mills. Dr. H. J. Edwards, who conducted, had his forces under excellent control throughout.

HEREFORD.—The Choral Society gave a performance of Handel's 'Acis and Galatea,' in the Shire Hall, on November 26. Both choir and orchestra acquitted themselves admirably under Dr. Sinclair's spirited direction, the choir being specially excellent in the choruses 'Happy we,' 'Wretched lovers,' and 'Mourn all ye muses.' The solo vocalists, Madame Sobrino, Mr. Vivian Bennetts, and Mr. Ineson were a highly capable trio. The miscellaneous selection which followed included a madrigal for six voices, 'Spring, the sweet Spring,' by the Rev. W. D. V. Duncombe, and Beethoven's Romance in F, for violin and orchestra, the solo part being remarkably well played by Miss Evangeline Anthony, a youthful violinist whose efforts were enthusiastically rewarded. The concert was altogether very successful.

HOBART.—The first subscription concert of the newly-formed Philharmonic Society took place in the Town Hall on October 29, when a somewhat ambitious programme was undertaken, including Beethoven's Symphony in C major and Felicien David's 'The Desert.' In the former work the orchestra (led by Mr. W. G. Tucker) came through the ordeal successfully, and both choir and orchestra were fully efficient in David's descriptive cantata. The solo vocalists in this work were Mrs. Holden, Miss Gill, and Mr. James Dean, and the verses illustrating the story were recited by Mr. A. E. Shakespeare. Mr. Bradshaw Major, who conducted, may be congratulated on his efforts to establish good music here.

HORSHAM.—The Musical Society gave their first concert of the season on November 27, when 'Hiawatha's Wedding-Feast' (Coleridge-Taylor), and 'The Bride' (A. C. Mackenzie) were performed. The tenor solo, 'Onaway, awake,' was finely sung by Mr. Gwilym Richards, who was joined in Mackenzie's cantata by Miss Minnie Cooper. The chorus sang with a great deal of spirit. Mr. A. P. Whitaker conducted.

INVERNESS.—The first concert given by the newly-established Philharmonic Society took place in the Music Hall, on the 5th ult., when Barnett's 'Ancient Mariner' formed the chief feature. The choir sang with excellent phrasing and expression, and the orchestra was very efficient, both reflecting great credit on their trainer and conductor, Mr. Whitehead. The solo vocalists were Mrs. Munro, Mrs. D. Logan, Mr. J. S. Jackson, and Mr. Alec Sinclair. The second part included Mendelssohn's Pianoforte Concerto in D minor, the solo part being played with much refinement by Mrs. Whitehead.

LEAMINGTON.—The Leamington Orchestral Society gave their first concert of the season on the 9th ult., when the following works were performed:—Mozart's Symphony in D major, No. 38; Grieg's Elegiac Melodies for Strings (Op. 34); Schubert's overture, 'Rosamunde'; Bizet's suite, 'L'Arlésienne'; and German's 'Nell Gwynne' Dances. The orchestra was heard to special advantage in the 'Rosamunde' overture. Mr. William Henley was the leader, and contributed two solos to the programme with much success, and Madame Siviter was the vocalist. Mr. Walter Warren conducted with his usual skill.

LLANDUDNO.—On the 13th ult., Miss Margaret Thomas gave her Annual Chamber Concert at the Prince's Theatre, assisted by the following artists:—Miss Ira Aldridge (vocalist), Miss Florence Walton (harpist), M. H. Verbrugghen (violinist), and Mr. J. Walton (violincellist). The programme included Beethoven's Trio in B flat (Op. 1, No. 1), and Grieg's Sonata in F, for pianoforte and violin.

NORWICH.—Mr. W. M. Wait's missionary cantata 'St. Andrew' was excellently sung by the choir, with accompaniment of organ and brass instruments, at St. Andrew's Church, on Advent Sunday evening, the 1st ult., under the able conductorship of Dr. Frank Bates.

PETERSHAM (N.S.W.).—Special services were held at the 31st anniversary of All Saints' Church on November 1, when the choir of the church was augmented by members of the choirs of St. James's, Sydney, St. Aidan's, Annandale, All Saints' Mission Church, and others. The anthems were Ouseley's 'It came even to pass,' and Dr. Gordon Saunders's 'The Lord is in His holy temple.' Gounod's 'Fourfold Amen' was sung after the Benediction. The choirmaster was Mr. W. T. Wood, and the organist Mr. W. Angus.—On the same evening a dedication service was held at St. John's, Ashfield, in connection with a memorial tower and peal of eight bells erected in memory of the late Canon Corlette. The special anthems were Spohr's 'How lovely are Thy dwellings fair,' and Elvey's 'I was glad.' Mr. Albert Fisher presided at the organ.

PORTSMOUTH.—The Orchestral Society gave a concert on the 5th ult., with a very interesting programme which included Grieg's Concert Overture, 'In Autumn,' Rubinstein's Pianoforte Concerto in D minor, No. 4, Mendelssohn's 'Italian' Symphony, Weber's 'Oberon' Overture, and Coleridge-Taylor's Characteristic Waltzes. The orchestra, under the direction of Mr. W. E. Churcher, was excellent throughout, and Mr. Oliver King gave a very fine rendering of the solo part in the Concerto. Miss Cecile Elieson de Bobinsky contributed some violin solos, and the vocalists were Madame Hetta Stearn and Mr. Robert Maitland.—The Philharmonic Society's first concert of this season was signalized by the performance of Coleridge-Taylor's 'Scenes from the Song of Hiawatha' (complete) for the first time in this locality. The orchestra was fully efficient, and the singing of the choir reflected much credit on the training of Mr. Mark Gould, who conducted. The solo vocalists were Miss Maggie Purvis, Mr. Samuel Masters, and Mr. Frederic Ranallow.

SCARBOROUGH.—At the Concert of the Choral Union, November 26, Sir Frederick Bridge's 'Cradle of Christ' and Weber's 'Preciosa' were the chief features. The principal vocalists were Miss Teresa Blamy, who also recited the melodrama, and Mr. Joseph Lycett. Miss Ethel Horsley was the solo pianist. The programme included German's 'Coronation March' (Henry VIII.), and Mr. R. J. Pitcher conducted.

STONEHOUSE.—Mr. Frank Winterbottom's second Symphony Concert was given at the Town Hall on the 16th ult. The programme comprised Massenet's Overture, 'Phedre,' and Scènes Napolitaines; Bovet's String Quartet in D minor (Op. 14); Tschaiikowsky's Symphony 'Pathétique'; and Elgar's 'Chanson de Nuit' and 'Chanson de Matin.'

TONBRIDGE.—The Choral Society gave a performance of Van Bree's 'St. Cecilia's Day' on the 3rd ult., under the conductorship of Mr. H. J. Taylor. The miscellaneous part included several orchestral pieces and part-songs. Miss Esmé Atherton and Mr. Musgrove Tufnail were the solo vocalists.

TRURO.—At the Philharmonic and Orchestral Society's concert, on the 12th ult., Coleridge-Taylor's Cantata 'Hiawatha's Wedding Feast' was the chief feature, the tenor solo being sung by Mr. J. C. Truscott. The programme included Mendelssohn's 'Son and Stranger' overture, and the chorus 'It comes from the misty ages' from Elgar's 'Banner of St. George.' The other solo vocalists were Miss Caro Fookes, Mrs. F. C. Perman and Mr. Edgar Butler, and violin solos were given by Mr. R. K. Worth, who also led the orchestra. Mr. Franklin J. Mountford conducted.

WELLINGTON (NEW ZEALAND).—The second and third of a series of chamber concerts given by Mr. Maughan Barnett and Herr Max Hoppe, took place on October 3 and 17. The programme of the last concert included a pianoforte and violin Sonata by Hans Huber (Op. 42), Mendelssohn's E flat String Quartet (Op. 12), and pianoforte and violin solos by the concert-givers. Mr. Cyril Towsey acted as accompanist.

Answers to Correspondents.

C. J. B.—(1) Julius Reubke was born at Hausneindorf, Prussia, March 23, 1834, and died at Pillnitz, June 3, 1858. His works, which were published after his death, include a Pianoforte Sonata, a Scherzo in D minor, and Mazurka in E for pianoforte, and songs, in addition to the Sonata in C minor for the organ (the 94th Psalm). He was a good pianist as well as a gifted composer. (2) Organ arrangements of Tschaiikowsky's March Solennelle and the cantabile movement of the Sixth Symphony are published by Messrs. Novello. (3) The Largo of Handel is an arrangement, by Hellmesberger, of the air 'Omnia mai jù,' in the Opera of Serse, where it appears in the key of F, with an accompaniment of strings only. In it the singer invokes protection for her beloved tree, and asks if ever leaves were dearer or shade sweeter? Serse was one of Handel's latest Operas—he wrote 39 in all. He began it on the day after Christmas Day, 1737. Christmas was on a Sunday that year. He finished another Opera called Faramondo, on the Saturday, kept his Sunday and his Christmas Day in one, and set to work again on the Monday. At this time he was fifty-three years old, struggling with debt and difficulty, was a martyr to rheumatism, and had had more than a warning of paralysis.

G. H. T.—The following songs for a baritone voice are 'good in merit and class':—

'Rage thou angry storm (Benedict); I am a roamer, from "Son and Stranger" (Mendelssohn); Sword Song, from "Caractacus" (Elgar); Come unto me (Coen); She alone charmeth my sadness, from "Irene" (Gounod); Don Juan's Serenade (Tschaiikowsky); O Star of Eve, from "Tannhäuser" (Wagner); Thou'rt passing hence, my brother (Sullivan); The Wanderer (Schubert); Loyal Death (Stainer); A Border Ballad (Cowen).

The following songs have easy accompaniments:—Maiden Mine (Sterndale Bennett); Ould plaid shawl (B. Haynes); Thou whom my heart (Barnby); Rose Marie (Molly); When I awake (Ellen Wright).

We also give, according to request, the titles of some good-class duets for baritone and mezzo-soprano, or soprano:—

Duets.—Constancy (Schumann); Spring of Love (Sieber); Love and Friendship, and False Love and True (Pinsuti); Still wie die Nacht (Carl Götz).

A SUBSCRIBER.—It is not the pitch of the music that has been raised in England during the last fifty years, but the instruments. Half a tone above Handel's pitch is well within the truth. There is happily a general tendency towards the adoption of a lower pitch in this country, except, unfortunately, as regards military bands.

HOODWINKED.—Yes, it is quite possible for an organist at a church to wear a hood which carries no weight with it except the material which forms its constituent parts. Such apparel of adorning has been called a falsehood, and the designation contains a good deal of truth.

J. M. F.—All the three clarinet quintets you name are procurable through Messrs. Novello.—A. Romberg, Op. 57 (6s. net); A. Reicha, Op. 107 (5s. net); S. Neucomm, Op. 8 (8s. net)—parts only, not in score.

VIOLIN STUDENT.—We think the Königliche Hochschule für Musik, Berlin, or the Conservatoire at Cologne would be very suitable for the subsequent studies of the young lady in whom you are interested.

SCOTTISH ORCHESTRA.—Your question, on a subject which has naturally exercised a spell over you, is answered in the Occasional Notes section of the present issue.

A READER.—The first part of 'He was despised' is in the key of E flat major; the second in the key of C minor, ending in G minor, before the repeat of the major section.

A. G.—The duet by Brahms, 'Es rauschet das Wasser' (Op. 28, No. 3), is published with German words only.

F. M. J.—A violin tutor, founded on the Sevcik method, is issued by Messrs. Bosworth and Co.

BARITONE.—See reply to G. H. T.

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THE TIMES.

Mr. Brewer has not only made the most of every opportunity given him, but has succeeded far beyond what might have been expected, and has given us a work of rare sincerity and originality, free from anything like sentimentality, and deeply expressive. The chorus "O love most wonderful" and the final number "Dear Lord, the Bread of Life," are both beautiful in melodic ideas, and the treatment is reverent and scholarly.

DAILY TELEGRAPH.

Nothing in the work suggests seeking after effect for its own sake, but rather only as the narrative implicitly demands it. The composer subordinates his art wholly to the text he illustrates, never wandering from the path it indicates, and in that path doing no more than is absolutely required by the end in view. Such reticence is rare, and most valuable as an example at a time when music is more than ever characterised by effusiveness and exaggeration. A deeply religious spirit pervades the entire work. . . . There is no question concerning the advance of the composer alike in achievement and public appreciation. "Emmaus" has given him a capital starting-off place in the run for still higher things.

STANDARD.

Mr. Brewer opens his work with an introduction for organ and orchestra of tranquil and devotional character, which may be said to express the temperament of the music. This is laid out on long-accepted lines, and, in suave melodiousness and refinement, recalls the style of Mendelssohn.

MORNING POST.

The familiar story of the two disciples who as they walked towards Emmaus met their risen Lord, naturally lends itself to music of meditative, solemn character. There is some good, smooth, refined writing, and, though it is not elaborate, polyphony is by no means excluded. Mr. Brewer has endeavoured to compose a Church rather than a festival cantata—one which with its modest requirements is likely to be of practical use in ordinary church services; and what he has attempted he has achieved.

DAILY NEWS.

The chief feature of the music is its obvious sincerity, for there is no undue striving after effect, and the music seems to grow naturally out of the text. Only two solo voices are employed, the tenor having, among other things, a recitative of remarkable beauty, especially at the line, "Abide with us, the night has fallen," exquisitely sung by Mr. Ben Davies, while there are several short soprano solos, to which Madame Albani did full justice. The choir, too, sang the music of their conductor admirably, and the performance was one of the best of the week. It may be added that Mr. Brewer has written two versions of the finale, one of them a very good fugue.

DAILY CHRONICLE.

It is almost superfluous to add that Mr. Bennett's words are perfectly suited to their purpose. . . . Mr. A. Herbert Brewer's music has the expression, directness, and simplicity appropriate to the theme. There is no straining after effect, but at the same time the composer does not miss opportunities for importing a little dramatic colour to the score. An instance occurs where, with the breaking of bread at "the humble board," the disciples at length recognise the Saviour. The cry "Tis He, the Christ—our Lord!" started in exultant fortissimo, suddenly lapses into a pianissimo, indicative of awe and wonder. The choral writing is smooth throughout, and the interspersed solos, for soprano and tenor respectively, should be as acceptable to the executants as to the listeners. To sum up, "Emmaus" is a tasteful and sympathetic production, that will enhance the estimation of Mr. Brewer's ability as a composer.

SUNDAY TIMES.

The text is written by Mr. Joseph Bennett with his customary facile command of glowing verse and wealth of religious and poetic fervour. It has been set to music by the Gloucester organist in a fitting vein of serene and exalted expression; and the outcome is a composition that will find acceptance wherever there is a demand for church music of its class. Its interest, too, is not a little augmented by the elegant scoring of Dr. Elgar.

REFEREE.

The music is pervaded by an earnest devotional spirit, and is characterised by Mendelssohnian grace and refinement that excite respect and make the work admirably suitable for church use, for which it is doubtless chiefly intended.

OBSERVER.

The music itself is devotional in spirit and sincere in expression.

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"The Dream of Gerontius" presents Mr. Elgar as a musician whose power of expression is equal to his faculty of imagination. There are passages in the work, particularly at the beginning of the second part, that whether as regards endeavour to suggest the mysteries of a future state or mastery of the technical attributes of the highest form of music, would reflect credit upon the greatest composers of the past. . . . The end is worthy the beginning. Higher commendation could not be bestowed upon this musical embellishment of one of the most thoughtful poems published during the century.

DAILY GRAPHIC.

Mr. Elgar has dealt with his lofty theme in a thoroughly legitimate and artistic manner. For the most part he has avoided anything like an attempt to depict the actual scenes through which the soul of *Gerontius* passes. He suggests rather than illustrates. He appeals to the imagination rather than to the senses of his hearers. Herein he shows a true appreciation of the limitations of art, and his discretion has carried him securely through difficulties which at first sight might seem insurmountable. . . . The "Dream of Gerontius" has a right to be called a masterpiece. Such passages as the solo of *The Angel of the Agony* and the whole of the closing scene—to mention only two of the many noble passages in the work—bear the indisputable stamp of genius. Here we find a lofty inspiration allied with technical ability to a degree such as is within the powers of very few living composers.

WESTMINSTER GAZETTE.

The finest example of the modern British school. . . . His choruses are effective and some of them quite genius-like in their sincerity. His orchestra discourses eloquently, and his themes are striking. To the full he has carried out the realism of Newman's poem, to the full he has conveyed the tenderness underlying it. . . . In its way, it is certainly a masterpiece.

ATHENÆUM.

The great chorus and semi-chorus of female voices, "Praise to the Holiest in the height," in which there are some magnificent movements, such as the section "Glory to Him," and after the *pisso mosso*, which is worked up with great intensity, the massive burst of sound when all voices and instruments unite in a pean of praise to the Holiest. . . . The concluding *Andante tranquillo*, for solo (*The Angel*), chorus and semi-chorus of *Angelicals*, and chorus of *Souls*, is a marvel of beauty, tenderness, and serenity. . . . A work into which a composer has put his whole strength of heart and head; it is one, indeed, that deserves and demands many hearings.

MORNING LEADER.

We heard enough of his work to appreciate it as the finest achievement of British music.

GLOBE.

There can be no question that the work is one of great power, full of beauty. . . . Especially beautiful is the final scene of the entrance of the soul of *Gerontius* into Purgatory. The solo of the *Angel*, "Softly and gently, dearly-ransomed soul," with its accompaniment of whispered chorus of souls in Purgatory, and its echoes of the Angelical Hymn, is admirably conceived and carried out with consummate art. If it was only for these pages the "Dream of Gerontius" would entitle its composer to a very high place among contemporary musicians. Their exquisite pathos is alone sufficient to make the present Festival memorable.

PALL MALL GAZETTE.

I am about to speak words which may seem exuberant and enthusiastic; but I have thought over them carefully before setting them down for the public eye, and I will venture to say that, since the death of Wagner, no finer composition (I am quite remembering Tchaikowsky and his great Symphonies) has been given to the world. I am proud that Mr. Elgar is an Englishman, for he has justified Purcell's early career; in a word, he has produced a genuine masterpiece.

GUARDIAN.

The many points of interest and beauty with which the work abounds will secure for it a place among the most remarkable productions of English music. The chorus, "Be merciful, be gracious," is the first which displays the composer's fine sense of choral effect and his notable skill in part-writing; but more remarkable still is the elaborate passage which occurs just before the death of *Gerontius*. . . . Then follows the noble commendation of the departing soul by the priest, which is taken up *fortissimo* by the whole chorus at the words, "Go, in the name of Angels," with thrilling effect, and gradually worked up to a solemn and impressive climax. . . . At the words of the *Angel*, "Softly and gently, dearly-ransomed soul," a melody of haunting loveliness is introduced, enriched with fine harmonies and delicate orchestration. Soon the chorus enter with a softly breathed chant in unison, which gradually gathering in volume and intensity, ascends to a climax of the noblest beauty.

YORKSHIRE POST.

There can be no doubt that it is the most powerful and profound utterance of one of the most individual composers. . . . It is a noble work, and in nearly every respect indicates an advance on all Mr. Elgar has done before. . . . The simple touching beauty of the actual departure of *Gerontius* is quite incapable of description; as of the highest efforts of art, it can only be said that it is just right; how or why one neither knows nor cares. . . . The last passage to which attention must be called is among the most beautiful in the whole work. It is that in which the *Angel* plunges the soul of *Gerontius* into the waters of Purgatory, and is instinct with a tender and serene beauty that is incapable of analysis, but carries immediate conviction.

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